"The Jury at the Play"

DRAMATIC MIRROR

AUGUST 26, 1916 PRICE TEN CENTS

ALICE JOYCE
Vitagraph Star

All the News of the Play World

Residence of E. F. Albee, Manager of the Keith Circuit, at Larchmont, N. Y.

Water front view of Mr. Albee's residence

Mr. Albee's yacht, the "Beaumere," which takes him to and from work

Mr. Albee (in the center) and his family in front of their home

Channing Pollock, the playwright, outside his country place, "The Parsonage," at Shoreham, L. I.

Mr. Pollock on the deck of his cruiser, "Perfect Lady." Here he does most of his work in hot weather

HOW A MANAGER AND A PLAYWRIGHT SPEND THEIR SUMMERS

Photos specially taken by White, N. Y.

THE NEW YORK DRAMATIC MIRROR

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"THE JURY AT THE PLAY"

Object and Scope of the Drama League in Deciding What is Good and Bad—Inferior Casts Sent Out with "Successes"

BY WILLIAM HUGHES MEARNS

Of the Philadelphia School of Pedagogy and Chairman of the Playgoing Committee of the Philadelphia Drama League

"THE Jury at the Play" was the subject of a recent address by Mr. William Hughes Mearns at the annual meeting of the University Extension Society in Philadelphia. THE MIRROR makes such extracts as will interest its readers, and give them the trend of the subject. The Drama League of which Mr. Mearns is a spokesman is represented by a jury of theatergoers whenever a new play is produced. The jury reports upon the goodness or the badness of the play. One of these juries is present in every city or town where there is a first production. If the report is favorable it is made public; if otherwise, it is relegated to the archives of the League which believes that silence is the best method of damning a bad play. No professional critic, playwright, author or dramatic editor is on the jury. And so far as known no one on the jury must have been affiliated in any manner with any critic, playwright or theatrical business. The members are not different from other occupants of the playhouse. They respond or condemn just as the average playgoers do.

* * *

On this human view Mr. Mearns says:

"This human quality was quite evidenced during the performance of a really bad play, one of those heavily advertised New York 'successes' which native New Yorkers privately repudiate, but which are kept flourishing by the hundreds of thousands of New York's transient population. The play was so frankly coarse and low in moral and artistic tone that one of our members rose indignantly and demanded of the chairman if it were a necessary part of her duty as a member of the Playgoing Committee to soil her mind with the remaining acts of the play. 'I am being contaminated every minute I stay in this place,' she exclaimed; 'and I am not sure that I am not injured permanently. To think of paying money to see'—she stopped to gaze in horror at the audience who were roaring with delight at a particularly rough reference to marriage—or perhaps it was infidelity; the playwright did not seem to understand the distinction—'Why look at them!' the lady went on, 'they are actually enjoying this refuse! Look at them! Look at them!' 'Yes, my dear lady,' the chairman replied; 'that's why we are here.'

* * *

"The committee saw that play to its conclusion, because it wanted to be fair and it wished to judge the work as a whole. The members have the utmost sympathy with the players and with the playwright, particularly with the players, who would often prefer to do better than they are done by. The Drama League jury is all for the defendant; they are eager to see a good play; they are ready to laugh or to weep, and would give much to whomsoever would make them do either. If they cannot have a whole play they are glad to get two acts of one or even one act or even a scene. All this to emphasize the fact that they do not put the knowledge of dramatic technique above all other things dramatic. We are not superior persons, sitting in judgment, unsympathetic, bored, proud of our unmovability, lifting our heads languidly to the stage and exclaiming haughtily, 'Interest me if you dare!' We care for the theater and the things of the theater. For that reason we prize the following note in a private letter from Langdon Mitchell: 'I think the League is doing splendid work; work necessary to be done and which is, in my opinion, quite wonderfully well done. I mean this in the fullest sense of the phrase, for I have for some time felt that the advance in your weekly critiques was remarkable. They are written now with great feeling for the theater, love of it and knowledge.'"

Sometimes the audience is to blame for the way in which a play is received. Mr. Mearns quotes the opinion of Margaret Illington who says:

"We players are all right. We have taste and self-respect; it is the audience that lacks. We don't like half the things we give you, but you insist upon liking them. We actors are often ashamed of you. You laugh at the silliest of things, and you weep at the falsest; and you are eager for the unsavory, and morbidly curious. Oh, don't talk to us about raising the taste of the stage, but please, please, do something to raise the depraved taste of the audience!"

"The Drama League jury has ample evidence of that need," replies Mr. Mearns. "It has sat in silence while the house stormed with applause at the performance of ribald cabaret 'parties,' or while the house clapped its approval of drunken singers, in houses of ill repute, or while the house has leaned forward breathlessly to catch every bit of unsavory evidence in a nasty divorce trial. In the latter instance, when the audience broke forth finally in semi-hysteric approval, we pictured the smug grin on the face of the manager. He knew 'em! And therefore he had 'put it over,' and so gained power to put it over again. We recalled the expensive American flag curtain with which one manager hoped to bring the audience to its feet and thereby to the box-office; and a certain play, full of beautifully manufactured sobs. The audience responded dutifully, not so readily to the call of country, however, as to the call for tears."

* * *

Mr. Mearns takes a little jolt on his city and a bit of fling at New York in the following paragraph:

"But the Philadelphia drama jury is handicapped not so much by its high standard as by the fact that it must have its 'trials' in Philadelphia. Philadelphia is not a dramatic center; Philadelphia is the suburb of dramatic New York. When we Philadelphians wish to see a play of the season we take the two-hour journey to the "city"—that is, New York city—for the plays of our own section are the successes of yesteryear, or, more likely, of the year before yesteryear. We do not complain, for we enjoy our pleasant suburban life—it is our unique charm, so our guests tell us—and we rather like the dare-devil trip into "town." New York is a wonderful place, if one does not have to live there all the time."

In conclusion Mr. Mearns treats of what everyone has heard so often, viz.: sending out to other cities New York "successes" with casts different from the casts which made the plays successes in New York.

"There are mysterious last hour changes in 'bookings,'" says Mr. Mearns in his round-up.

"And, furthermore, when the play does come over it is not the same play; it has suffered a cast-change into something not rich but strange. The excellent young woman who loved so artfully is now a terrible thing, neither artful nor artless; the strong man who held the play to a proper subdued key is now a strident dependable youth, who has his chance at last and is going to show the world. Of course, he does exactly what he aimed to do, but we are none the happier. Actors claim that after a New York success ordinary companies are sent on the road, the characters selected for cheapness and because they 'look the part.' They claim that managers do not hunt for the best players; that there are many such who must go a-begging.

* * *

"There are actors whose work in 'stock' in important cities outside of New York should have brought them instantly into the 'two-dollar' circuit, but they are not cheap, and they are built on too fine a mold to push and demand. Yet their work is there for anybody to see. In other words, the theatrical business, so actors privately tell you, is not run like the baseball business. New York managers do not have 'scouts' everywhere hunting 'material.' A fine amateur actor, for instance, is not flooded with offers to go on a regular stage, but we know what happens to the 'park sparrows' of baseball. Connie Mack or some other good manager will have a 'scout' leaning on the fence and watching their 'work.' The actors feel that the managers have little respect for their ability on the stage; that the favorite managerial attitude is, 'Most any one can act; the public has no discrimination; we can billboard and press-agent anybody into a success.' We need a batting average for actors, and one for managers.

* * *

"Not all managers are commercial, however. With Granville Barker, Mrs. Fiske, Winthrop Ames, Grace George, to mention only a few who place the art of the drama above arts of ticket selling; with toy theaters and little theaters, stage societies, portmanteau theaters et al., the better influences of the stage are striving for a hearing. Their reaction upon public taste is bound in the end to be good. A part of the movement toward better dramatic art is the national work of the Drama League juries. Their difficulties and their limitations you have heard recited; but you have not caught half of the faith that is back of every effort of this sort, a faith in the slow quickening in America of an appreciation for the things of the spirit, which shall gradually clear us before the world of the indictment of being a nation of money getters merely."

MADAME CRITIC

IT was a big night for Jack Hazzard at the Gaiety at the opening of his first play, "Turn to the Right." Mr. Winchell Smith is co-author, but judging by the comments it was a Hazzard play, and everywhere one heard the name "Jack" spoken familiarly and with enthusiasm. "Jack told me this," "Jack thought," floated about as one passed. Every person present seemed to have a personal interest in the success of "Jack's play."

"Oh, I do hope it gets over," was the general prayer of all the Lambs present, and all who could attend were there, and "get over" it did on its own merits with tremendous success, although it would have been "put over" by sheer determination of the audience, had it possessed far less merit than it did. As it was, the people began to laugh from the very first opportunity and they kept it up incessantly. Some foolish young persons became so accustomed to laughing that they found it difficult to stop during the serious scenes, for they were looking for comedy in every line, and comedy they got most of the time, although there were several pathetic moments in which some men were so touched that I noticed tears in their eyes.

Two young women led the laughter. One of them sat on one side and the other somewhere center—back. I didn't know which deserved the most praise for leadership. Both could be heard above the concentrated roar which was almost continuous. You have heard young women, who express themselves extravagantly, say that "they shrieked with laughter." Well, for the first time in my life I heard such "shrieks." One of the two, after exhausting the *he's*, and *hah's* would wind up with the loud comment, "luh-uh-uh-ovely," with an appealing glance at her companion. Then by way of good measure she hissed in admiring tones, "S-s-s-suh-weet."

* * *

When Paul Armstrong passed into that strange land where surely there are no crooks and no plays, whether crook or otherwise, most people thought that we would have no more bad men to fascinate us by their charm and cleverness. It was the popular opinion that our heroes would have to be fashioned from better clay. Making splendid men out of pickpockets and second story workers was supposed to be a fad which had passed out with Armstrong. "The crook play is dead," said the wise ones at the end of last season, "because there's nothing new in the subject. We've had all the possible combinations in that line."

But here is the new season starting along merrily with two big hits, "Cheating Cheaters" and "Turn to the Right," both of them full of crooks.

"Cheating Cheaters" is an out and outer—no sanctimonious reformation in it at the end, only a decent resolve on the part of the crooked to "go straight." My, but aren't we becoming fluent with the language of the underworld.

* * *

We owe a great debt of gratitude to those gentlemen who have been constantly sending to our ears words and phrases which possibly we should never have known without their aid. Such playwrights have done more to bring about a perfect understanding between higher and lower classes in this country than all the efforts of the socialists and anarchists. Think what it means to be shown that pickpockets, house robbers and safe openers are not what we have always supposed them to be, that they are gentlemen to be admired for their cleverness and, if you are a man and chance to become acquainted with a thief—without suspecting that he is one, of course—the latter knowledge of his crimes should in no way interfere with his making love to and finally marrying your pretty convent-bred, or country-reared little sister who is so old-fashioned as to believe that love glorifies everything—even a criminal record. A seasoned first-nighter complained to me about the end of Act Two of the Smith-Hazzard play, when Forrest Winant as Joe Bascom discovers that he was perfectly innocent of the crime for which he spent one year in Sing Sing.

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ANN MURDOCK AS EMILY DELMAR, IN "PLEASE HELP EMILY," INVADES THE QUARTERS OF CHARLES CHERRY, WHO PLAYS THE PART OF RICHARD TROTTER, A YOUNG MAN-ABOUT-TOWN, AND IS CAUGHT IN HIS PAJAMAS.

In his observation I could see the playwrights' influence of several years past working.

"Why don't you like his finding out that the son of a millionaire had played the villain when he was drunk and had had him sent to prison for theft? I asked. Winant had not been able to remember any details until he saw the monchalant millionaire's son. Then it all came back to him.

"Oh, I would have had him reform," came the answer. Hazzard didn't have to make him innocent. That's too much."

The last act showed all the jail birds strolling about in the yard after a celebration dinner. One would have thought it a real Broadway affair. The girls wore the latest Paris model frocks and seemed quite at home in Fifth Avenue coiffures. The blooming peach orchard gave a pretty coloring to the scene. Prosperity had come to everybody concerned. Every crook paired off with his young lady, and the audience was so glad that it all happened so. Can't you recall the time when the mere fact that a man's good name was "under a cloud" was sufficient cause for his absenting himself forever with sad music from the object of his affections. Ah me! What chance has a perfectly honest man these days? He must have a past. He must have stolen something, and so earn his reward in being happy ever after. You won't see another play like "Justice" in years and years. But then, "Justice" is life, not comedy. We are apt to forget that the two are not the same. Why must tragedy be so real and comedy so artificial? Ask the crook playwrights. I couldn't pretend to analyze that. Mr. John Williams was a bold man when he gave us a serious play with a real crook, one who doesn't win success and the hand of his employer's fair daughter. It would have been so easy for him to have used the happy end, but he didn't. I suppose he could have insisted upon a few comedy scenes, but he didn't. I would like to know how 18 carat crooks in everyday life feel about these plays. Do they like to be taken seriously and wish for our sympathy, or do they prefer being presented as comedy matter and have young women "shriek with laughter" and pronounce them "luh-uh-uh-ovely" and "s-s-suh-weet." Won't some real crook tell me?

* * *

A most interesting letter from Miss Loraine Johnston, of Cleveland, has just reached me which will explain itself. I hope it will prove helpful to the actress who asked the best way to dispel the loneliness of a stranger in a strange city. She refers to the author of the letter of inquiry as "Miss Letter."

My Dear Madame Critic:

About the letter you printed in the August issue the 5th of THE DRAMATIC MIRROR.

"Perhaps some of my readers can help me," you say. That some of your readers could find the cure for the hunger of the inner mind (not intellectual thirst) termed by the writer of the published letter "mental loneliness." Working hard at something one enjoys is a soothing remedy, and real love cures it. But few are so fortunate as to find either of the two named.

When once under the surface mental loneliness looms up overwhelmingly prevalent; to find those who speak your own language is very difficult even when not alone in New York and hunting a theatrical foothold. And let us place particular emphasis on "very difficult" when the person is a woman and she is alone.

To be successful in the alleviation of mental loneliness, I believe one must possess the joy of living, harbor no cynicism, and have honest charity towards one's fellow men.

Madame Critic, if you do not possess the joy of living, certainly you impart it to Madame Critc's page.

I know many men and women who are mentally lonely, especially those women, intellectually inclined, with nothing to do but give a few orders every morning regarding the household. Miss "Letter," unlike these women, is young, ambitious with everything ahead of her. Also she is alone with her mental loneliness. A thousand times easier is it borne alone than at never ending small-talky house parties, teas, and the like, the latter plays havoc with the nerves. I ought to know. I have had splendid doses of both.

I have a suggestion to offer which might possibly be of use in this case. It is this: In one way or another money is being made for the Red Cross, orphans, etc. Those in charge of the affairs given would be only too glad if Miss "Letter" would offer her servies to the charity as much or as little time as she could give. This takes no study or preparation, only tact and intelligence. In this way Miss "Letter" might meet someone who would prove to be her kind, at the same time let us not forget the good her willing and efficient service ever so slight would be.

There are many and varied charities in New York in which Miss "Letter" might interest herself that would help to stem the introspective tide; too much of the last named is the primary cause, I believe, in making Miss "Letter's" mental loneliness "ghastly."

There are clubs for women. Don't groan too soon Miss "Letter," as I did. One morning, Spring before last, I was told that I was going to be taken to —— Club, a club for women. My idea of a womans' club was a meeting every now and then of would-be high brows mixed in with a lot of woman who preened themselves on their respectability. Don't be too hard on me, for I hadn't years enough to complete my translation of Virgil, and one can't learn everything all at once, can one?

On entering the club room at the Astor I rested my head on the back of the gilt chair in front of me, stormed at the management for having "so much of curtain" that I couldn't see Broadway, and carefully thought out my plan of escape. The meeting began, I raised my head to listen, a little woman was speaking—wonderfully she spoke, I did not miss a word. "Who is she?" I whispered. The name of a successful novelist was whispered back to me. Some of the things she said caused a lively discussion in which women took part who are known to you and myself by their short stories, books and plays. A young woman, poorly dressed, spoke exceedingly well. When I read "La Femme Soule," by Brieux, this same young woman came insistently before me in the person of Therese, the heroine. And this—a club for women. No wonder I shunned my usual afternoon haunt to have tea at the Astor with some of those splendid women—who wouldn't?

Now newspaper offices have lists of clubs, the names and addresses of their presidents. If Miss "Letter" will call on the presidents, and if she is the sort

(Continued on page 5)

Personal

ARONSON.—Rudolph Aronson, who built the Casino Theater and was its manager for sixteen years, has returned to New York after a year's absence in California, to make preliminary arrangements for the construction of a Casino in Los Angeles. Mr. Aronson plans to incorporate a Japanese tea garden, a European Spa, studios for artists, and a roof garden as features of the building. Mr. Aronson opened the first roof garden in America atop the local Casino. A season of grand opera will be given each year in the Casino, and Mr. Aronson plans to produce at least one new Italian opera each season.

WHEN ACTOR AND CRITIC MEET.
John Drew and James S. Metcalfe Debate as to Who Shall Be the First to Be Placed on the Pedestal.

ATKINSON.—Charles F. Atkinson, who has been presenting his patriotic monologue, "The Man Without a Country," based on Edward Everett Hale's story of the same name, with great success over the Keith circuit in New England, attracted the attention of the naval officers of the visiting squadron at Newport last week, and was invited to give the monologue before the officers and boys of the U. S. Naval Training Station, Monday afternoon and evening this week. Mr. Atkinson also visited the U. S. S. Nevada, upon invitation, and repeated his offering.

CARROLL.—Marie Carroll, after making a hurried trip to New York from Chicago, upon the close of the farce, "Nothing But the Truth," in the latter city, has decided to take a well-earned vacation, and has left for Arizona, where she will remain for two months.

DAVIES.—Clara Novello Davies sails for England on the *New Amsterdam*, Aug. 24, to be in London for the premiere of "Theodore and Company," a musical play, the score of which was written by her son, Ivor Novello. The piece will be produced Sept. 11, and if it is successful will be presented here later in the season. Mme. Novello will return early in October.

FAVERSHAM.—Mr. and Mrs. William Faversham are spending the summer months in short cruises on their yacht "The Hawk" and in entertaining week-end parties at Rosemary Cottage, Huntington, Long Island. Among their most recent visitors in Prince Troubetzkoy, who lengthened his stay at Huntington in order to paint a picture of the two Faversham boys, Philip and William, Jr., ages respectively eight and ten years.

HALE.—Louise Closser Hale, actress and author, and Walter Hale sailed last Saturday for France, where Mr. Hale will gather material for a number of etchings, and Mrs. Hale will write. They have recently finished writing and illustrating a series of travel articles for *Harper's Magazine*.

LENNOX. — Few comedians now before the public can boast of theatrical lineage more distinguished than can Fred Lennox, who is now appearing in "The Amber Empress." Mr. Lennox is a son of Walter S. Lennox and Mary Lennox, both recalled as favorite players of the fifties and sixties. For many seasons Walter S. Lennox was a principal comedian at the historic Howard Athenæum in Boston, appearing in a weekly change of bill, at a time when it was the custom for the stock companies in the large cities to support "visiting stars" throughout the latters' repertoire of plays. Associated with the elder Lennox at that interesting time were Edgar L. Davenport, Lawrence Barrett, Annie Clarke, William Warren, John Mason, and numerous others whose names have been identified with the two old Boston playhouses, the Howard Athenæum and the Boston Museum. Fred Lennox was born in the West End of Boston, while his parents were appearing at the former theater. He met with something of an individual success in his home city some years ago, when he wrote "Prince Pro Tem," a musical comedy, in which Minnie Ashley, Florrie West, Josie Sadler, the author himself, and numerous others whose names have since become familiar, appeared. He has written several vaudeville sketches, and has appeared in that field himself, in George Ade's one-act comedy, "On His Uppers."

LESLIE.—Marguerite Leslie, the Swedish actress and sister of Martha Hedman, arrived in New York, Aug. 18, on the liner *Stockholm*. She will appear under the management of Oliver Morosco.

MCGIBNEY.—A new prima donna, a graduate of a church choir in Minneapolis, made her first appearance on Broadway at the Casino Theater last Monday night as the bride in "Very Good Eddie." She is Mignon McGibney, is nineteen years old, and was "discovered" by Philip Bartholomae, author and dramatist, who heard her sing last Winter in Indianapolis. She went to Chicago, where F. Ray Comstock engaged her for the ingenue role in "Nobody Home" on tour last season, that being her first stage experience.

MELVILLE.—When actors or actresses retire from the stage it is difficult for them to "stay put." The allurements of the footlights, it appears, are as great as was the desire for gold, out in California. However, a number of actors have retired and stuck to it. Mary Anderson is a case in point. She has come back a few times, merely for charitable purposes. It appears as though Julia Marlowe was going to duplicate Mary Anderson's tenacity in remaining away from the footlights. If they were "making books" on E. H. Sothern, it would be a case of even money that he would be back shortly. He is now in the pictures. Then, there is Rose Melville. Miss Melville made a fortune out of "Sis Hopkins" and retired to her beautiful estate named "Tukaway" at Lake George. Like Mr. Sothern, Miss Melville has taken to the pictures. Having had a couple of years' rest, and having spent a pleasant Winter at Jacksonville, Florida, doing the dash down hill in pictures, she is undecided as to the future. She has had various offers of an alluring kind to come back in "Sis Hopkins" and then, too, the film folks are offering her tempting contracts. Miss Melville is, however, loathe to meditate even upon taking again the role of "Sis," or hieing to Jacksonville or Los Angeles. Miss Melville has a twenty-acre estate on the shores of Lake George, a lovely home, including a care taker's lodge, garage for three automobiles, and dockage for two motor boats. One of her fads is the breeding of wild birds. There is a large pond on the place, in which may be discovered hundreds of wild ducks and geese, and in scientifically arranged pens can be seen a great variety of pheasants from all parts of the world. However, the snow is deep at Lake George in December, and the allurements of the stage are mighty. So, Miss Melville may yet give ear to the tempter, who would lure her again into the pictures, or again on tour with the ever popular "Sis Hopkins."

RING.—Blanche Ring, who is appearing in "Broadway and Buttermilk" at Maxine Elliott's Theater, had a birthday on Friday, Aug. 18, and as a surprise to Charles Winninger, her husband, went to Atlantic City, where he is appearing in the Cohan Revue, to see him. At about the same time he started for New York to surprise Miss Ring. When she arrived in Atlantic City and he in New York they found that they had passed each other near Trenton.

WERTHEIMER.—Mary Lee Wertheimer has arrived in New York from her summer home at Milford, Pa., to take active charge with her director, Samuel Lewis, of the rehearsals of her new Japanese comic opera "Noto," which is to be seen on Broadway in October.

YOUNG.—Mary Young, who with her husband, John Craig, formerly conducted the Castle Square Theater in Boston, has returned from a six weeks' stay in Europe. She passed the greater part of her time abroad in Paris, where she saw much of the details of the work of the war relief committees, and herself added to their resources by distributing some $1,500, secured by means of the benefit performance at the Castle Square a few months ago. On her way home, Miss Young stopped for a week in London, and visited several of the theatres.

MADAME CRITIC

(*Continued from page 4*)

of person her letter leads me to believe she is, I am sure those women will be more than glad to be of service to her. I will give her my card to several club women in New York if she cares to have me do so. I hops Miss "Letter" will not gather from my letter that all members of the clubs are fonts of wit and intelligence with fame thrown in. If that were the case I should never have known anything about a womans' club. However in becoming a club member Miss "Letter" might meet someone who would prove to be the mental stimulant she needs. All that time and trouble spent in the hope of discovering someone who speaks your language, undoubtedly many would view it from that point.

One entire Winter I almost perished at a school in which the majority of my fellow students took the keenest interest. While there I made two friends. For that reason alone I can have no regrets for the Winter in question.

My sincere good wishes to
Madame Critic and Miss "Letter."

MARIE B. SCHRADER.

THE MUSICAL POSE

The musical pose is largely a matter of advertising, writes Henry Adams Bellows in the *Bellman*. The concert artist is in a particularly difficult position with regard to publicity. Unlike the actor, he—or she—cannot rely much on the programme. A good play will bring handsome returns to a little-known actor. But it does the concert singer little or no good to advertise his programme; they are all too much alike. As for quality, it is the hardest thing in the world to advertise effectively. Only a long career of hard and successful work will fully associate a musician's name with the kind of excellence that brings money to the box-office.

The vocabulary of praise for musical excellence is at once limited and vague. Consider a collection of press notices—the stuff of which advertising is made—concerning half a dozen concert sopranos. They all sound exactly alike, and each notice might, with equal appropriateness, be applied to any one of the six ladies in question.

The musical pose affects others besides the creators and performers of music; it does queer things to many of the auditors. We all know plenty of people, men and

A REFRESHING AUGUST SCENE.
Rose Melville ("Sis Hopkins"), at her Estate, "Tukaway," at Lake George. Miss Melville is at right of picture. Florence Wilstach, daughter of Frank Wilstach, to the left.

women alike, who go regularly to concerts and operas because they lack the moral courage to stay away; people who profess rapture at hearing a Brahms symphony when, as a matter of fact, they would infinitely rather hear John McCormack sing "The Wearing o' the Green."

Here again, I suspect that the pose is considerably influenced by the inadequacy of most people's English to deal with musical impressions. The concert-goer is between the Scylla of "I like it" and the Charybdis of "I don't," and of the two, Charybdis looks the more formidable. The person who interrupts the lay enthusiast's eulogies with a fatal "Why?" deserves social ostracism for spoiling a bit of innocent pleasure. Careful analysis is nearly always fatal to pose, and if people could only acquire the habit of formulating their impressions of music, they would find their impressions and their actions in far closer harmony.

Excellence in music, then, is very difficult to exploit profitably—more difficult than almost any other kind of artistic excellence. Musical critics have contributed largely to the difficulty, from the fact that so few of them know how to manage the English language. Almost every newspaper in the country undertakes to publish criticisms of concerts, but most of the critics are, to judge by their writings, muddle-headed sentimentalists. The dramatic critic and book-reviewer, with vastly easier tasks, are, as a rule, much better fitted for them. Perhaps a dozen musical critics in the entire country are at once trained musicians and scholarly handlers of English; fifty more are competent at least to say what they mean with sufficient preciseness so that they can be understood. But the great mass of musical criticism—the reviews of concerts in nineteen cities out of every twenty—is perfectly meaningless.

It seems an odd connection this, between windy English among the critics and long hair on the stage, but I believe it is actually pretty close. If musicians did not have to get the best part of their advertising out of their personal peculiarities, they would probably be far less devoted to them.

The poet has cut his hair and starched his collar because he has found that there is no longer any money to be made out of leaving them as they used to be; moreover, instead of praying for a especial cult of readers, he is trying to make ordinary men and women understand that it is their thoughts he is expressing. The musician is likely soon to follow suit, as he inevitably will when he no longer is compelled to be queer in order to be noticed.

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"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—*New York Life*

ACTORS SHOULD VOTE

THE impending political campaign is stirring up the lions. The shrewd political weather cocks say it is the most momentous campaign since ABRAHAM LINCOLN ran for the Presidency. Issues of pure Americanism are at stake. The country is rubbing its eyes and stretching its giant arms in an effort to arouse itself out of a sleep.

Uncle Sam is out to capture the trade of the world. He is disputing with John Bull the right of way on the ocean and is building one of the largest war fleets in the world to back up his authority when the time comes to talk.

What is the American actor doing to take a hand in the shaping of American destiny? As a rule he is too busy looking for an engagement or studying a new part to care what becomes of the country as long as he is let alone. He dislikes responsibilities, and politics is "so undignified for an artist."

Rubbish!

While every woman of voting age is trying to get the franchise, the actors are remaining inert to the highest privilege of citizenship. There were 28,297 actors in the United States, according to the census of 1910. Of these 16,305 were men. Most of them are of voting age. Probably not more than one-eighth of 1 per cent. were under twenty-one. In this total a good many subjects of Great Britain are included. But at a rough estimate 10,000 were American citizens, and a comparatively small number of these ever exercised their franchise.

The failure to do so is not wholly the fault of the dramatic profession. The majority are birds of passage, hundreds and even thousands of miles from their voting precincts on Election Day. It is the inevitable law of their profession. But those who can do so should register and vote, and the chief object of these lines is to inspire the rank and file with a desire to make known their demands to Congress to pass an act that will enable them to cast their votes wherever they may be on election day.

Nine-tenths of the actors are disfranchised because no provision exists for their votes being counted unless they are at home. Since the passage of the income tax law, actors are doing their full share in supporting the institutions of the United States, and if we should be involved in war to-morrow every able-bodied actor would have to serve in the army. But he has nothing to say in determining the policies of the government. He lets George do it.

We are glad to see that the actors' organ, *Equity*, has taken up the question editorially, and is urging the profession to demand their political rights. If the actors would co-operate with the traveling men and certain other disfranchised individuals and professions, and appeal to Congress, a law would eventually be passed that would enable them to cast their votes at United States post offices on a certificate of residence from the authorized officials of their home precinct. They can get this privilege to discharge their constitutional rights if they will make their demands emphatic enough.

SEEING OURSELVES AS OTHERS SEE US

By Edwin Mordant.

To "hold, as 't were, the mirror up to nature," embodies the actor's art. To move an audience to laughter or tears is a rare privilege. This the actor accomplishes with gesture, facial expression and voice. Eliminate the voice, and expression must depend upon pantomime. Pantomimic action is the highest form of expression, for it demands intelligent imagination and conception. First the brain develops an idea, and this is conveyed by means of gesture and facial expression. In fact, the whole body must vibrate with the thought one wishes to express and convey. We must feel every emotion to intelligently express it. The gifted actor does this more readily than one not versed in mimic art. Still it is not necessary to be an actor upon the mimic stage to portray emotion. This function is possessed by every human being, since all are actors, though the stage settings may differ.

The actor in moving pictures is a pantomimist, and I can see benefits that will accrue to an intelligent student of so-called "silent drama." The action may be a little broader, but one acquires discretion and *finesse* in its application. The gesture *must* mean something—as all gestures should. Enunciation must be so perfect that words are distinguishable without the voice. Bad enunciation will mar performances in either the "silent" or "spoken" drama. Indeed, there can be no surer guide to success in either branch than the injunctions laid down by Hamlet in his wonderful peroration to the players. *It* embodies the whole art of acting.

To "see oursel' as ithers see us" has been denied the actor in the "spoken drama." For that reason we may sometimes take exception to criticism. We cannot realize how action can be contradictory, and yet it is so. Mannerisms are acquired, and grow on one, unless there is someone to call attention to them. The careful student of dramatic action endeavors to eliminate all that will detract from a perfect performance. Some are so sure of themselves that they become careless; the result is deterioration. But the actor in the motion picture *can* "see himself as others see him." He becomes his own critic. Mistakes in expression are presented in such a manner that they cannot be questioned. He benefits by the ocular demonstration. Could he go over it again he would have done differently; the next time he remembers what *not* to do.

* * *

What a queer sensation to see one's-self on the screen for the first time. Doubtless all artists have experienced it. You nervously anticipate your entrance on the scene. Suddenly you get a shock—for you stand before yourself. You see yourself moving in action. You know the words you have spoken during making of the scene—yet all is silence. You see yourself "as others see you," and realize all that it means. You become interested (just as the rest of the audience is), and, when it is all over, heave a big sigh of relief. For the first time in your career as an actor you may hear comments of those around you. You become conscious of self, and could easily crawl out of sight—that is, if you are at all sensitive. After the first sensation one becomes self-critical. Herein lies benefit, and the knowledge gained in this manner becomes an asset in the "spoken drama." It is all up to the individual.

Personality enters into success in the making of a picture quite as much as in the "spoken drama." In fact, it is a more essential factor. But it is not the sole requirement. Many there are who have attained success in the "spoken drama" by virtue of personality alone. This has been exploited up to the point of stardom. In some cases they have "screened" well; in a majority they have not. The screen is cold-blooded in its presentation, and the camera does not "jolly."

Thus it is that many stars have not been successful on the screen, and there can be no doubt that it effects their drawing power as stars in the "spoken drama"—or whatever particular branch of the profession they may be stars in. The same rule applies to those who are not stars.

I firmly believe success on the "screen" will stimulate interest in the individual just as keenly as that derived from the "spoken drama," and the actor's commercial value be enhanced. But some scheme should be evolved whereby one is not made to play against the other. It has been argued that prior appearance in a picture has helped business for the same star in a production, and *vice versa*. Whichever is the better may have some bearing on the result. But it strikes me as bad business judgment to present the same star, or play, simultaneously. One must necessarily draw against the other, and it is not equitable to either interest. Similarity of production has never shown good results to both parties interested. This is so in production of plays wherein the voice is a factor, and must apply to the "silent drama" as well.

The possibilities of the camera and screen are unknown. The results so far have been astounding. For the time the "spoken drama" seems to be running second, but there is (and always will be) room for both. It has, for the time, taken the place of stock companies, but to students of the drama it offers a new field for development. Much depends upon the director also. A careless, or incompetent, director will produce a bad picture just as surely as he would an indifferent stock performance. He may correct his errors in the mains as criminating evidence. So, too, with the actor.

Be your own critic!

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

J. J., New York city.—We have no record of Ben Bernard (Ben Fink).

INQUIRER, Boston.—Mae Murray was Susan Jane in "The Bachelor Belles."

R. A. WALLACE, St. Louis, Mo.—We regret that at present we do not possess an address for Enid Bennett.

A. E. B., Newark, N. J.—We do not know where Frankie Heath is at present. In the Dec. 4, 1915, issue we published a picture of her. At that time she was in vaudeville with George Perry.

A. G., Mt. Vernon, N. Y.—(1) Write to the Washington Square Players or Arthur Hopkins. (2) Register of Copyrights, Library of Congress, Washington, D. C. (3) The fee is $1.

G. H. F., Scranton, Pa.—The Acme Lithographing Company, Inc., 601 West Forty-seventh Street, New York city, and the Greenwich Lithographing Company, 540 West Twenty-first Street, New York city.

LORETTA KING.—According to our records, Cecil Spooner was last in stock in Bridgeport, Conn.; Rowden Hall with the Shubert Stock, Minneapolis, and Robert Frazer with the Lubin Motion Picture Company.

THEODORE PATTON, Bozeman, Mont.—(1) Write to Arthur W. Tams, 1600 Broadway, New York city. (2) Elizabeth Marbury's office is at 105 West Fortieth Street, New York city. (3) "Delftland" was never produced professionally.

B. K. R., Buffalo.—"Our American Cousin" was produced in London at the Haymarket Theater, Nov. 11, 1861; Dec. 26, 1863; and Oct. 28, 1867. On Oct. 22, 1885, at the Strand, and at the Novelty, Feb. 3, 1890.

BERYL.—We have from time to time published the complete list of plays which will be given on the International Circuit, and therefore cannot devote more space to your inquiry. By looking over back numbers of THE MIRROR you will find the names of the plays, musical, as well as dramatic.

J. R. P., Philadelphia.—"Rutherford and Son" was presented at the Little Theater, New York city, Dec. 24, 1912. In the cast were Norman McKinnel, J. V. Bryant, Leo G. Carroll, Edyth Olive, Agnes Thomas, Thyrza Norman, J. Cook Beresford, and Marie Ault. Githa Sowerby is the author.

THE MIRROR ON THE NEWSSTANDS

On account of the vast increase in cost of paper, ink, engraving, etc., we are compelled partly to restrict THE MIRROR returns from the newsdealers.

This regulation has already taken effect on THE MIRROR as well as on other papers. Many of the biggest dailies have adopted a rule making their papers strictly not returnable.

This notice is being given you, so that you may be sure to get your copy every week. Place a regular standing order for THE MIRROR with your newsdealer. In this way, you will protect yourself, the newsdealer and us.

N. Y. DRAMATIC MIRROR

SISTINE CHAPEL SINGERS

Chief Soloists of Famous Choir to Make Tour of This Country

An important feature of the forthcoming musical season in this city will be the appearance of the chief soloists of the Sistine Chapel Choir, who have been granted permission by the Vatican authorities to leave Italy for first time in the history of the choir and make a concert tour of the United States. The soloists coming are Alexander Gabrielli, soprano; Luigi Gentili, contralto; Ezio Cecchini, tenor; Mariano Dado, basso, and Albert Cametti, accompanist. Their program will be devoted to selections from classical opera and modern sacred and secular song.

The choir was founded by St. Sylvester I., whose Pontificate lasted from 314 to 337, and its name was derived from Sixtus IV., who built the Capelle Sixtina in 1477.

The first concert will be given at Carnegie Hall. The Lyric Concert Company of 220 Fifth Avenue will direct the tour.

MISSION PLAY TO TOUR

Drama of California to Be Presented Throughout the World

The "Mission Play," which embodies the story of California from the days of the padres, is to be presented on tour throughout the world, according to plans recently completed by John S. McGroarty, author of the play.

A special train will carry the original company of one hundred players, and every large city in America will be visited. The idea back of the tour is to tell the story of California around the world. A year will be spent in South America, where the play will be given in Spanish, and a year in Australia will be spent. Later the principal cities in Europe will be visited. "The Mission Play" was originally presented at San Gabriel Mission, California.

U. S. GOES INTO VAUDEVILLE

Recruiting Team Puts on Preparedness Skit in San Francisco

SAN FRANCISCO (*Special*).—The American government has gone into vaudeville to spread the doctrine of preparedness and get recruits for the army. Nine regular soldiers in command of a sergeant appeared at a local theater last week in a skit, "The Outpost," and went through setting up exercises and drills, and at the conclusion of a plot, saved the flag from falling into the hands of the enemy.

At army recruiting headquarters here it was said if the skit made good it might go on the road.

TO PRESENT "BUDDHA"

Clarence Derwent and Walter Knight Arrange for Production Here of English Success

Clarence Derwent, an English actor who was a member last season of Grace George's repertoire company, and Walter Knight, an English manager, are arranging to present here shortly a play entitled "Buddha," which was recently produced successfully in London. It is based on Sir Edwin Arnold's work "The Light of Asia," and will be presented in the manner made popular by the production of "Sumurun."

IN SCHNITZLER PLAYS

Dorothy Donnelly to Present Series of Dramas by Austrian Author

Dorothy Donnelly has concluded arrangements for the dramatic rights to the dramas of Arthur Schnitzler, the Austrian dramatist, and will present a series of them in New York, beginning this Fall. The plays will be staged under her own direction. Miss Donnelly produced Dr. Schnitzler's "Countess Mitzi" for the Stage Society last year, and the success of this determined her to produce others of his works.

TO GIVE "THE FUGITIVE"

Shuberts Obtain American Rights to Galsworthy Play

The Shuberts have obtained the American rights to John Galsworthy's play, "The Fugitive," and will present it at one of their New York theaters early in the season.

Mr. Galsworthy will also be represented on the American stage by "A Bit of Love," a play which John D. Williams will produce.

LAWRENCE TO PRODUCE PLAY

Walter N. Lawrence will re-enter the producing field this fall with a new play by Stuart Fox, entitled "Sport of Law." Rehearsals have begun and it will be given its first presentation at Ford's Theater, Baltimore, during the week of Sept. 4. In the cast are Frederick Truesdell, Mary Boland, Ogden Crane, William Bonelli and others.

TO WRITE PLAY FOR WIFE

Harold S. Pollard is writing a play for his wife, Chrystal Herne. Mr. Pollard is an editorial writer on the *Evening World*.

TO ACT AGAIN WITH WARFIELD

Antoinette Walker, who is now appearing in motion pictures in Chicago, will again be David Warfield's leading woman in "The Music Master."

STRIKE MAY DEVELOP

Both Vaudeville Managers and White Rats Elated Over Progress of Situation in Oklahoma City—Mountford Brings Suit

CHICAGO, ILL., Aug. 22.—The strike of stage hands at Oklahoma City which led the musicians, moving picture operators and White Rat actors in that city going out in sympathy, may develop into a national situation. Such a course is suggested by calls made on the United Booking Office representatives in both New York city and Chicago recently. It is not known just what union people visited the powers of the U. B. O. in New York, but the delegation which was received by C. S. Humphrey, Chicago representative of the United and active head of the mid-West branch of the Vaudeville Managers' Protective Association, consisted of Joseph F. Winkler, president of the Chicago Federation of Musicians; Clarence Savage, of the I. A. T. S. E., and Joe Birns, deputy organizer of the W. R. A. U., whose headquarters are in Chicago. It is impossible to get detailed information in regard to this meeting further than that nothing was accomplished.

The labor people take the position that the United Booking Office offends unionism by booking shows at points where there are labor difficulties, and some deputy organizers of the W. R. A. U. (not Mr. Birnes) go so far as to state that there is a likelihood of the strike spreading to Chicago. Mr. Humphries takes the position that the Interstate office, which is under contract to book vaudeville acts at Oklahoma City, is affiliated with the Western Vaudeville Managers' Association and in a general way with the United. He argues that it is the duty of an agency to provide acts and that when the White Rats conduct a campaign, like is being waged in Chicago at this time to keep acts from playing Oklahoma City, the agency must get acts from other sources. Mr. Humphries made a point which the managers and their sympathizers think a very strong one: the union musicians represent the major part of the men engaged in that work, the I. A. T. S. E. represents the major part of the men engaged in that line, but Mr. Humphries claims to be in a position to know that the W. R. A. U. does not by any means represent the majority of vaudeville players. He cited cases where actors claimed that the White Rats had done nothing for them and tore up their cards in his presence, ridiculing the organization.

The White Rat agitators are saying that E. E. Clive, who was headlined on the opening bill at the Victoria in Chicago and was changed at the last minute (another act taking his place), did not appear there because White Rat acts were determined not to work with him, as they refused recently at the Empress in Kansas City, Mo. This story is given credence because it has leaked out that Mr. Humphries was instrumental in taking Clive out of the Victoria and substituted another act, or at least suggested it to Frank Q. Doyle, who books the house. However, Mr. Humphries ridicules such statements. Clive was given a route out of the Majestic building which included a return date to Oklahoma City, where an effort had been made to get him to "strike." Clive has two sketches and could return in a short time and was anxious to do so so.

Harry Mountford, international executive of the W. R. A. U., has brought a libel suit for $25,000 against Mr. Clive who is credited with making statements at Kansas City which Mountford claims are libelous. Both Mr. Clive and Mr. Mountford are Englishmen and there appears to be a personal grievance between them. Clive played the Lyric at Oklahoma City recently and refused to strike. He argued he was not a White Rat and that he believed in filling contracts, especially as he had no kick with managers. When he arrived at Kansas City to play the Empress the other acts on the bill, being White Rats, refused to work with him and he was not permitted to play. His return to Oklahoma City under such conditions is like waving a red flag in the faces of unionized players.

The White Rats Actors' Union appears to be well pleased with the result of the strike to date at Oklahoma City, according to advices which reach Chicago, and the other side is equally elated, claiming that seven-act bills were presented at both the Liberty and Lyric theaters last week and that the houses are playing vaudeville at a time when most acts are resting in spite of the efforts of union people to prevent the continuance of a vaudeville policy. Boyle Woolfolk's Musical Comedy opened at the Liberty Theater in that city Sunday for an engagement of three and a half weeks, changing bill twice weekly. This is an especially meritorious organization and marks an improvement in attractions at that house.

The White Rats are demanding, however, that artists' representatives shall not book acts at Oklahoma City while the strike is on, and threaten to have all White Rat acts cancel their booking arrangements with artists' representatives who are placing acts at forbidden points. This action puts the agents in a difficult position for they play more to managers and booking representatives than to the acts from which they get their pay.

EPIDEMIC STOPS PLAY

Faversham's Production of "Orestes" Abandoned Owing to Paralysis Scourge

William Faversham's production of "Orestes," to have been given in Roland R. Conklin's new Greek Theater at Huntington, L. I., September 16, has been abandoned owing to the infantile paralysis epidemic. Preparations had been in progress for several weeks, involving arrangements for over four hundred participants, with Julia Arthur, Julie Opp, Rose Coghlan and Mr. Faversham as principals and the New York Symphony Orchestra. Dr. William B. Gibson, th principal health officer, has forbidden the performance, owing to the danger of spreading the disease.

Mr. Faversham does not intend, however, to abandon the idea of producing the Le Gallienne version of the Greek tragedy and has already started plans for special matinees to be given in this city during the run of "Getting Married," which he will present in October.

COLLIER IN FRAZEE FARCE

William Collier will return to the New York stage this season to play the stellar role in "Nothing But the Truth," a farce by James Montgomery, which H. H. Frazee will produce. Mr. Collier's contract with Mr. Frazee is for a term of years. His last appearance here was in "Hello Broadway" two seasons ago. "Nothing But the Truth" is a dramatization of Frederick Isham's novel of the same name. Its first performance will take place in Long Branch, Aug. 31.

TO ENTERTAIN BORDER TROOPS

CHICAGO (*Special*).—Ned Alvord has taken the Hodges and Tynes tabloid show to Fort Bliss, opposite El Paso, Texas, to entertain the soldiers. The production was booked by L. F. Allardt, who also has a contract to furnish entertainment for the Canadian soldiers at Camp Hughes, Manitoba. The name of the piece has been changed to "The Liberty Belles."

TO PLAY IN LONDON

Ray Cox sailed on the *St. Louis* Saturday to play a leading role in the next Hippodrome revue in London. She will present her last vaudeville sketch, "Her First Lesson in Horseback Riding," which was presented at the Palace a few weeks ago. She will also play a leading comedy role. The revue will be produced on Sept. 15.

Robert Ober, last seen in "The Princess Pat," has replaced Lynn Overman in "Fair and Warmer."

"A REGULAR GIRL"

Greeley Producing Company to Present New Musical Comedy

Rehearsals of the new musical comedy, "A Regular Girl," the forthcoming production of which the MIRROR exclusively announced on July 15 have been begun under the direction of Frank Smithson. The book is by Wm. Cary Duncan and F. Otis Drayton, and the music is by Winthrop Cortelyou. Ralph Herz is to be featured in the piece. The title-role has been allotted to Eleanor Henry, and other members of the cast are Coit Albertson, John Gardner, Wm. Pruette, Jr., Wm. Sellery, Lenora Navassio, and Alice Hills. It will be presented by the Greeley Producing Company early in September.

SHEA IN "COMMON CLAY"

Actor Who Formerly Appeared in Classic Drama to Act Role of Judge Filson on Tour

Thomas E. Shea, who formerly played on tour in a repertoire of classic and standard dramas, has been engaged by A. H. Woods to act the role of Judge Filson, in one of the "Common Clay" companies.

ELSIE FERGUSON IN NEW PLAY

A comedy by Hulbert Footner, entitled "A New York Girl," has been accepted by Klaw and Erlanger for the use of Elsie Ferguson this season.

Miss Ferguson will, of course, play the title-role, a modish young woman, moving in smart society, who is not in any respect an idler, but has ideas of her own. The scenes are laid in a fashionable Long Island household at the present time. The play will be produced in October.

"PENDENNIS" IN OCTOBER

John D. Williams will present John Drew in "Major Pendennis," a dramatization by Langdon Mitchell of Thackeray's novel, during the first week in October. Sidney Herbert, Walter Kingsford, Mary Worth, and Edith Shayne have been engaged for important roles.

SAVAGE ACCEPTS PLAY BY PLATT

Henry W. Savage has accepted a play by Johnstone Platt, a well-known scenario writer. Mr. Savage will continue the tours of "Pom-Pom" and "Everywoman." He also has a few other productions under consideration.

Guy Bates Post is dividing his Summer days between fishing and automobiling at his country place in Connecticut.

ON THE RIALTO

"Tody," the Peerless Press Agent

"Tody" is dead, but his words still live,
"Glittering," "Glorious," "Gorgeous Girls"
(A moulder of phrases alliterative),
"Daring of Death in Demoniac Whirls."

Of such were the posters, alluring and gay,
Describing the circus, coming this way.

"Come and See Jumbo, Samson Symbolical!"
"Come and See Slivers, Clown Really Comical!"
"Come and See Zip, the Foremost of Freaks!"
"Come and See Palestine's Sinister Sheiks!"
"Magnificent Motion, Scene so Sublime,"
"Unequaled Pageant Turning Back Time."

Similes, metaphors—figures of speech,
All within "Tody's" superlative reach.

"Eager Equestriennes, Each Unexcelled."
"Most Mammoth Menagerie Ever Beheld";
"The Giant, the Fat Girl, Lion-faced Man,"
"Aerial Artists from far off Japan,"
"Audacious Acrobats Shot from a Gun"—
"Don't Miss the Greatest Show Under the Sun!"

O phrases mellifluous, sentences fine,
Mourn for your master, he's stepped out of line!

LOUIS R. REID.

♠

It is said that "The Happy Ending" which Arthur Hopkins produced at the Shubert Theater last Monday night, was brought to this country from England by Ada Rehan. Miss Rehan interested herself in securing a production for the play, and expressed her desire to play the leading part if she ever came back to the stage.

♠

The following is not what could be definitely termed a "yarn" of the sea, for it is absolutely a true story. It serves to illustrate that a lady, be she a bonny sailor or a distracted Ophelia, is ever ready to take up the cudgel to command the respect due her.

Alice Wilson and her husband, Cecil Magnus, recently purchased the sloop *Eve*, and thereby hangs a tale that is convulsing Great Kills, Staten Island, where the Magnuses are summering. Devoted to salt water, Miss Wilson finds the ways of sailoring as unfathomable as the sea's green depths.

A series of violent squalls forced the crew of the *Eve* to double reef the mainsail, and when half the reef points were tied the lady sailor hauled in the main sheet, thereby pitching the yacht to such an angle that the water poured into the cockpit.

"Let go that sheet!" cried the alarmed Magnus, as visions of a torn sail or capsized sloop arose before him.

The undaunted Miss Wilson clung tighter.

"Let go that sheet!" again roared distracted husband as the briny deep swished around their ankles. Miss Wilson assumed a poise of wounded dignity.

"Let go that sheet!" cried Magnus, frantically, as the water reached their knees, and it looked as though the morning papers were good for obituaries; and, springing aft, Magnus tore the rope from his wife's desperate grip, and the craft righted itself to safety.

Drawing herself to her greatest height, and, assuming the poise of an indignant queen, Miss Wilson informed Magnus that she "would have done that at first if you had spoken to me civilly, but I am not accustomed to being *shouted* at."

MORAL: ?

DORIS KEANE'S SUCCESS

Monday, Aug. 21, marked the three hundred and fiftieth London performance of Doris Keane in Edward Sheldon's play, "Romance." A second company has been formed to tour the English provinces and is meeting with great success.

THE FIRST NIGHTER

"HIS BRIDAL NIGHT"

A Farce in Three Acts, Written by Lawrence Rising. Revised and Elaborated by Margaret Mayo. Staged Under the Direction of Bertram Harrison. Produced by A. H. Woods at the Republic Theater, Aug. 16.

Joe Damorel ..... John Westley
Lent Trevett ..... Pedro de Cordoba
Vi (Mrs. Joe Damorel) ..... Rozsika Dolly
Tiny (Vi's Sister) ..... Yancsi Dolly
Julie ..... Lucile Watson
Sloan, a maid ..... Jessie Ralph
Algernon, a butler ..... Harry Lillford
Chauffeur ..... J. Archer Curtis

Act. I.—Vi's Boudoir. Upper Park Avenue, New York City. (A June day.)
ACT II.—Living-room in the house of a friend, Tuxedo. (That night.)
ACT III.—Loggia of the same house. (The next morning.)

Theatrical production by Broadway, of Broadway and for Broadway shall not perish from the earth announces A. H. Woods in one of his philosophically-daring moments and straightway presents among friends, New Yorkers—and a few countrymen—a farce called "His Bridal Night," with the Dolly Sisters, heretofore known to fame as dancers, as the stars.

Many, many years from now theatrical chroniclers with kindly hearts and a passion for reminiscence will relate the incidents associated with Mr. Woods's audacious enterprise. They will tell of the success of the "dancing twins"—a success which rewarded years of painstaking terpsichorean performances. We will be surprised, however, if they do not inquire a bit obviously why Mr. Woods didn't carry out his unique plan at the same time by presenting certain so-called dramatic stars in exclusively dancing roles.

It is said that the manuscript of Mr. Rising's farce had accumulated dust in Mr. Woods's offices for seven years while a vain search was made up and down the theatrical highways for two actresses bearing sufficient resemblance to each other to act the roles of the twin sisters in the play. Meanwhile the Dollys advanced—in their art as well as in the possession of temperament and it was not long before the manager realized that in them lay the solution to his problem. Margaret Mayo, who, perhaps, understands better than any one else in this country the requirements of a successful farce, was then called in to revise certain speeches and situations.

Prior to the production of the play stories went the rounds of the Rialto that at last a farce was to be seen that would bring the long-waited blushes to the cheeks of the sophisticated; that the Hopwood was to be displaced from his exclusive pedestal; that, in fact, the recent French exhibitions were to be exposed as puritanically impossible. The predictions, however, failed to come true. "His Bridal Night," despite an alluring title, proved to be a product of the "if you won't be good, be careful" school of all American and English farces—a school which someone has aptly said insists upon the pernicious presence in the "wings" of a chaperon.

As the action progressed it became apparent that the authors had not taken full advantage of their opportunities. There were long stretches when situations were repeated monotonously and when the dialogue seemed utterly without sparkle. The experienced and resourceful Miss Mayo must have realized these moments in her revision of the play and we wonder that she didn't attempt to heighten the action and fun by confusing the audience over the identity of the Dollys themselves. So long as mystifying the spectator continues to be a popular playwriting expedient, such an omission to us seems a positive dereliction of duty.

The farce, in the main, however, is amusing. It is built upon the tried-and-true formula of mistaken identity. Two sisters, Vi and Tiny, look so much alike that Joe Damorel, a bridegroom, following a quarrel with his bride during the preparations for their honeymoon, sets off upon the journey with the wrong one, Lent Trevett, Vi's jealous lover, relates tales of Joe's domineering character in the hope of winning her at the eleventh hour. As his arguments seem about to prevail, Tiny resolves to cure Vi by arousing her jealousy, and substitutes herself for her sister. All four have reached the honeymoon refuge by the time the second act opens and a hopeless tangle results. Neither husband nor lover is able to tell the girls apart. Here the authors introduce a situation to allow the Dollys to be seen in their favorite specialty. The young men remember a fete at which the sisters danced in a manner that easily distinguished them. The curtain falls with the girls performing so similarly, however, that the mystery is only deepened. Matters are straightened out in the last act, and the play ends with the bride restored to her rightful lord-and-master.

The Dollys played with a sincerity, a naturalness, and an animation that made up for whatever they lacked in ability to grasp the shadings and subtleties of acting. In their dances they were more graceful than ever. John Westley caught the spirit of the masterful bridegroom admirably. Pedro de Cordoba acted in a mock-heroic manner that made his performance particularly delightful. Harry Lilford proved capital in the part of a watchful but blundering butler. Lucille Watson, as a fashionable matron, and Jessie Ralph, as a servant, were other competent members of the cast.

"THE GUILTY MAN"

Drama in Four Acts, by Ruth Helen Davis and Charles Klein. Staged by Iden Payne. Produced by A. H. Woods. Astor Theater, Aug. 18.

Rosalie ..... Pinna Nesbit
Marie Forgeat ..... Emily Ann Wellman
Claude Lescuyer ..... Lowell Sherman
M. Lescuyer ..... Clarence Handyside
Dr. Berlier ..... William Devereux
Claudine Forgeat ..... Irene Fenwick
Chief of Police ..... Martin Alsop
Heloise Lescuyer ..... Thais Lawton
Counsel for the Defence ..... Leonard Mudie
Presiding Judge ..... Ernest Cossart
Foreman of the Jury ..... William Malcomb
Jacques Ristac ..... Paul Doucet
Flambon ..... Alphonz Ethier
Gaston Marceau ..... Gareth Hughes
Jean Michaud ..... Sam Edwards
Gendarme ..... Frederick Sumner
Loran ..... Walter Fenner
Clerk ..... Stuart Robson

The test of a good play may largely be determined by the question whether the man who witnesses the first performance would care to repeat his experience and by this token "The Guilty Man" fills the bill. The theme, it is understood, is borrowed by the authors from one of Victor Coppee's stories. Accordingly the scene is laid in Paris, and deals with French characters and a French subject. In part at least it is powerful drama. The whole subject matter suggests Emile Zola in its ruthless revelation of character, its penetrative force into the vital spirit of low life and in its general achievement of theatrical situations. With little comedy relief, it tells a story of sordid life in a way that brings tears to the eyes of the spectator and only relaxes the strain when the final scene is enacted.

There is an interval of eighteen years between the events of the first act and the drama proper. It begins with a liaison between Claude Lescuyer and Marie Forgeat. Claude is a young law student of excellent family, who has maintained relations with Marie, an attractive and serious-minded shop girl, keeping her in ignorance of the fact that he is engaged to another, until the arrival on the scene of Claude's father. The revelation comes as the climax of Marie's confession to Claude, who is about to leave her, that she is in a condition that imposes a moral duty upon him to marry her and legitimatize their unborn child. But Claude follows his stern father, and we have a stirring scene in which the distracted girl appeals frantically but in vain to the physician to prevent a birth that must inevitably involve questions of higher humanity and human rights.

Eighteen years pass by, and Marie is now the wife of a brutal dance hall proprietor, Flambon, and here we are introduced to Claudine, Marie's daughter. The family live in a room over the cafe, where Marie, aged and gray, is wearing out her eyes, sewing. Claudine is exploited by Flambon as a dance girl. Between mother and daughter a tie of intense affection subsists; for Flambon little Claudine has nothing but contempt and hate for the way he treats her and her mother. Claudine becomes interested in a poor young art student who sometimes frequents the cafe, and she promises to become his wife. Flambon intends that she shall marry an old rake, Michaud, whom he invites to a late supper, and because the girl revolts, and Marie intervenes on behalf of her daughter, he turns upon the mother and Claudine kills him.

The case attracts wide attention and is taken up by the public prosecutor, who is none other than Claude, the hero of the events of eighteen years before. He manages to weave a convincing chain of circumstances around the unfortunate girl and does not discover his relationship to his own child until Marie, now almost blind, is led into his office for a preliminary examination. Almost overwhelmed, but still controlling himself, he proceeds with the case. But in the presence of the jury at the critical stage, his sense of relationship overpowers his sense of duty, and standing up in the court he pronounces himself the guilty man responsible for the whole tragedy. Without retiring the jury acquits Claudine and sends the weeping girl into the arms of her mother and artist lover. She refuses the outstretched hand of her father, and the trio of miserables walk out of the court room together.

Altogether, this is a powerful play that serves the double purpose of stirring the emotions to their deepest reaches and teaches an impressive object lesson. The three prominent parts are in good hands. First there is Marie. As played by Emily Ann Wellman the role is exploited to its full possibilities. It is a sympathetic creation interpreted with almost flawless intensity of feeling. Next, Claudine, played with striking character touches and with an artistic realism by Miss Irene Fenwick. Her work in the role is in every way a further fulfillment of the rich promise she has been holding out. She is ideally girlish with little sympathetic details that color the part with some rare touches, and make it stand out in distinct outlines. Third, the part of Claude, well and intelligently played by Mr. Lowell Sherman. If it is open to any fault-finding it is that in the court room scene, where Claude denounces himself, his emotional expression does not completely realize the tenseness of the situation. It is slightly too restrained in an apparent effort to avoid the other extreme of over-emphasis. But it is, on the whole, a well-rounded performance of a difficult role. The cast throughout is beyond cavil, with Clarence Handyside as Claude's austere father; William Devereux as the physician; Paul Doucet as a characteristic waiter of Flambon's cafe—a well-drawn characterization; Alphonz Ethier as the brutal Flambon himself; Gareth Hughes as the timid, pleading artist who loves Claudine, and notably Sam Edwards as the true type of the Parisian bourgeois and grizzled rake who aspires to marry Claudine for her youth. Martin Alsop played the chief of police in an excellent manner, and Thais Lawton was admirable in the part of Claude's wife of the play proper.

"TURN TO THE RIGHT"

A Comedy by Winchell Smith and John E. Hazzard. Produced by Winchell Smith and John L. Golden at the Gaiety Theater, Aug. 17.

Joe Bascom ..... Forrest Winant
Muggs ..... William E. Meehan
Gilly ..... Frank Nelson
Deacon Tillinger ..... Samuel Reed
Sam Martin ..... Edgar Nelson
Lesjer Morgan ..... Roy Fairchild
Callahan ..... Harry Humphrey
Isadore ..... Al. Sincoe
Moses ..... George Spelvin
Mrs. Bascom ..... Ruth Chester
Elsie Tillinger ..... Louise Rutter
Betty Bascom ..... Lucy Cotton
Jessie Strong ..... Alice Hastings
Katie ..... Justine Adams

Prologue.—In a pawn shop.
Act. I.—In Mrs. Bascom's Kitchen. (That evening.)
Act. II.—Outside Mrs. Bascom's Kitchen. (Next morning.)
Act III.—Same as Act II. (Ten months later.)

There is a tide in the affairs of all dramatic reviewers when taken at the flow leads on to most fulsome praises. Such a tide swept us into the Gaiety Theater last Thursday night to the premier performance of "Turn to the Right," with the result that we are happy to sound a clarion call in behalf of a play that is "different"—of a play in which humanness, and ingenuity are deftly fully blended. "Turn to the Right" should have a popular appeal far superior to that of Mr. Smith's other successes, "The Boomerang" and "The Fortune Hunter." Though it lacks the admirable technique of the former it is built upon an idea which offers far greater possibilities for sentiment and fun. In its characterization it easily surpasses "The Fortune Hunter." The people of "Turn to the Right" have been faithfully sketched and, though the playwrights take the liberty of readjusting their affairs too sweepingly, they are, in the main, true to the environment in which they move.

Since the days of "The Fortune Hunter," Mr. Smith appears to have been giving closer study to the life and philosophy of the country. He has ridden himself of his tendency to exaggerate, and while he has drawn upon such familiar and reliable village characters as the skinflint deacon, the pious mother, the erring son, he has presented them as they are in real life, not as they appear in the imaginations of Broadway playwrights.

"Turn to the Right" tells the story of a lad resolved to walk in a straight and narrow path upon his release from Sing Sing, after serving a year for robbery. His widowed mother and sister live on a farm not far from the prison and there they eke out a miserable existence while awaiting the return of the boy. They have not heard from him for a year but they continue to keep a light of welcome in the window at night. Finally he reaches home and finds that a mercenary deacon is about to foreclose a mortgage on the farm.

Seeking frantically for some solution of the situation, he is confronted by two of his prison pals, just off a stalled freight train and looking for food. They are good fellows but believe that picking pockets and cracking safes offer greater financial rewards than living according to reform methods. They are anxious to help their pal out of his predicament. They will rob the town bank or go to New York upon a "dipping" expedition. But he forbids them to resume their old practices on his account. All he needs to pay the insistent mortgage-holder is $125. "Has anybody in this town got $125?" demands the bolder of the two.

Learning from village girls the location of the deacon's store, with particular reference to the safe, they leave their friend upon an apparently harmless mission. They return, however, with $125 and, while the deacon is berating his debtor for his inability to settle the bill, slip their pal the money. The deacon is paid but no sooner is he out of the house when the crooks triumphantly show the money which they have extracted from the old man's pocket on his way out, with the intention of restoring it to the safe.

This situation comes as a hilarious climax to the first act. So humorously-original is it that one half fears that the succeeding action of the comedy cannot keep pace. But the play continues on its merry and interesting way. The redemption of the crooks is begun, with their interest in their pal as the basis. Forming a syndicate with a shrewd, if bucolic, store clerk, they "buy up" the farm's peaches, which are made up into peerless jam by the little mother. In the end success and dress suits crown their efforts and the curtain falls with everybody happy including the crustry deacon.

Forrest Winant played the hero with admirable poise, skillfully shading and vitalizing the character. William E. Meehan and Frank Nelson won personal triumphs as the two crooks, the former as a pickpocket with an excellent sense of humor, the latter as a "safecracker" with a fascinating assurance. Ruth Chester appeared as the gentle mother. Louise Rutter was an attractive heroine. Edgar Nelson was capital in the part of the clerk-salesman, and Lucy Cotton made considerable of the part of a simpering sister.

"BROADWAY AND BUTTERMILK"

A New Comedy with Songs in Three Acts by Willard Mack. Presented by Frederic McKay (by Arrangement with A. H. Woods) at the Maxine Elliott Theater, Aug. 15.

Mrs. Mary Denby ..... Helen Lowell
Mrs. Amanda Hodge ..... Josephine Morse
Ruth Denby ..... Fayette Perry
Asa Denby ..... Tommy Meade
Major Dunworthy Hawes ..... Erville Alderson
Eldridge Pickens ..... Knute Erickson
"Madame" Nadine (Jane O'Day) ..... Blanche Ring
Harry White ..... Charles Walton
Hank Woodwine ..... Charles Withers
Celia Hodge ..... Rea Martin
Tom Burrows ..... William P. Carleton
Franklyn Abbott ..... Calvin Thomas
Country Girls—Peggy Radford, Virginia Lee, Viola Mattison, Gladys Clifton, Flo Challenger and Margaret Kernan.

It is easy to understand how Mr. Mack conceived the idea for a play in which Blanche Ring would sparkle and gravitate between wise Broadway observations, delivered to a lot of truly rural folk, and good-hearted sympathy extended to the same lot whose innocence and ignorance of life brings them into difficulties which demand the expert hand of a smart lady milliner to disentangle. Miss Ring does all the things that the playwright intended she should, and a great many more, for she possesses a personality, charm, and cleverness which would make the dullest play seem entertaining until one stopped to analyze it.

This is what happened to Miss Ring's new play. Everybody laughed at Miss Ring, because everything she said was delivered in that style of hers which compels laughter, but Mr. Mack was not wise in his selection of a vehicle for this popular star. Had he given us a new twist in rural comedy, had he sought to present new characters for our inspection, the answer might be different, but he didn't. He brought forth the same people we have inspected in every rural comedy within memory and the latest collection seemed just as unreal as those we thought so very funny years ago.

There is the pathetic mother with a chance to be funny; the young daughter on whom every possible luxury has been lavished; there is the young villain from the city, who is not so bad as he is painted, even if his father is a millionaire, and there is the dashing man who used to love the milliner. He turns up conveniently, and is not bad at all. He always loved her, it seems, even though he toured Broadway constantly with young types who loved to be fed. The down-trodden mother elopes down a ladder at the close of the last act, and when the final curtain descends it does so on three couples of the juvenile pair, the old pair and the pair of quick wits and Broadway cleverness—namely, the fascinating milliner whose good work in helping the foolish, spoiled child of the slaving mother to marry the adoring youth with money, who hasn't betrayed the girl at all, but merely played a trick on the smart milliner because he was so anxious to get her.

As Madame Nadine, Miss Ring has a role that must be as long as that of Hamlet, but it is none too long for her admirers. Mr. Mack has provided her with a set of expressions which ought to make Rose Stahl green with envy. Miss Ring also sings three songs, but it cannot be said than any one of them proved worthy of a place among the collection of hits for which she has been responsible in the past. Helen Lowell brought her accustomed cleverness to the role of the hard-worked mother, and Fayette Perry was a pretty "spoiled" child. Calvin Thomas was the manly young millionaire's son, who could win the heart of most anybody with his deep voice and honest personality, and William P. Carleton was the handsome lover for the scintillating milliner. Mr. Carleton hasn't changed a bit since he sang "Under the Shade of the Sheltering Palms" in "Florodora."

"Broadway and Buttermilk," however, would not be one or the other were it not for Blanche Ring.

"THE HAPPY ENDING"

A Comedy in Three Acts and Eight Scenes by the Macphersons. Music by Eugen Haile. Produced by Arthur Hopkins at the Shubert Theater, Aug. 21.

Princess Elise ..... Margaret Mower
Peter ..... Frank Andrews
King Carlos ..... Mayne Lynton
Queen Marguerite ..... Florence LeClercq
Queen Helene ..... Irby Marshall
Bobbie ..... Reggie Sheffield
Hilda ..... Violet de Biccari
The Lover ..... Albert Pellaton
An Old Man ..... Cecil Yapp
A Young Man ..... Clyde North
An Actor ..... Robert Rendel
Colonel Wilson ..... J. Palmer Collins
John ..... Fred. W. Permain
Jane ..... Lucy Beaumont

Arthur Hopkins is a producer of courage and discrimination. It was he who presented "The Poor Little Rich Girl," and made Eleanor Gates famous over night. It was he who was successful in interesting Cohan and Harris in the production of "On Trial." He deserves wide praise for his encouragement to new dramatists in their attempts to break away from the conventional forms of playwriting.

In his constant search for the novel and fanciful he came upon a drama by the Macphersons, a brother and sister, it is said, who live in Scotland and write plays exclusively for American consumption. This drama was said to deal with the here and

the hereafter in a poetic but humorous way. No familiar theological conceptions were to be encountered. We were informed by a particularly imaginative press agent that the drama was one of which Maeterlinck and Barrie, writing in collaboration, might well be proud.

We are not one who desires to bring a carping spirit to a review of the play. We thoroughly sympathize with Mr. Hopkins's desire for a theater of ideas and ideals. And we, therefore, extend to him best wishes and hope that his next enterprise can and will win enthusiastic approval. We regret to record that "The Happy Ending" is a keen disappointment. Its production was just another of those ambitious but futile attempts to win public favor with the presentation of extravagant scenic and musical effects at the expense of drama.

There was an idea back of "The Happy Ending," but it was an idea in which only a blending of Maeterlinckian mysticism, Barriesque fancy, and Shavian philosophy could make acceptable.

It is difficult to say whether the incidental music was a hindrance or a help. Presented as pantomime the play would, perhaps, have contained considerable more meaning to the spectator. The musical background would then have been more suggestive and colorful. In its present rendition the score may be termed unobtrusive, coming to the surface occasionally to convey a mood. The composer throughout has faithfully kept to his text, which in its spirit is either morbid or maudlin. Consequently, the tone effects are at times truly terrifying.

The Macphersons have displayed no poetic flights of imagintion in their conceptions of the hereafter. They have followed along the popular ideas of childhood, representing it as a limitless place where children eternally sing the songs of gladness while waiting for the coming of their earthly friends and relatives. The authors frequently attempt to introduce humor and satire, but their efforts are for the most part labored and obvious.

The picturing of worldly weaklings in heavenly environments is undertaken, but with pens little adapted for the work. A simpering old couple, who had been drowned, play chess while peregrinating along the celestial leas. An actor finds his earthly importance of little account as he listens to the philosophy of a heavenly boy scout. A tongue-lashing army officer, who immediately lost his berating tendencies upon his entrance to the hereafter, occasionally relapses into fits of temper—careless work on the part of the playwrights—as he remembers certain incidents on earth. News that a regiment had been annihilated brings great joy to the populace, and to the strains of "John Brown's Body" the soldiers approach the gates. Aviators describe with great gusto how they killed each other on the battlefield.

Earth is never forgotten in the Macphersons' hereafter. Therefore there is always present a suggestion of misery and unhappiness. Domestic scenes of the here are pictured with the hereafter inhabitants as the central figures. Occasionally they are maudlin in their representation. Always they are incongruous as the mechanical apparatus in their operation sounds above the accompanying musical theme.

The story concerns an abused and unhappy princess who, longing for a dead mother and lover, falls asleep in the "dark and deathlike" forest. Dreaming of the hereafter, she sees her mother, hears the silvery tones of her sweetheart, and observes goodly souls resting and romping in eternal joy and happiness. The picture fascinates her, and she babbles monotonously of sleep and dreams. She is taken to the Island of Sleep, where souls are in preparation for the life eternal.

The authors here arbitrarily leave the domains of the future to present their conception of space. The idea is somewhat roughly and laboriously drawn. A huge map of the Western Hemisphere hangs suspended, and nearby in the heavens the irrepressible scout discusses scientific phenomena with the loquacious actor. The last act shows the palace of the princess. She is dying and the good people of the hereafter have assembled at her chamber door to escort her to their domains.

The players were adequate enough in their various parts. Their tasks were quite insurmountable, however, as they were compelled to talk fascinatingly of death and dreams and tombstones and sleep.

Margaret Mower, who was recently graduated from the Washington Square Players, appeared as the Princess. She was lovely to look upon and played with admirable restraint. Irby Marshall gave a creditable performance of the heavenly Queen Helene. Cecil Yapp was wasted in the part of an old miser. Robert Rendel was excellent as the actor. Reginald Sheffield, while too physically substantial to suggest a spiritual personality, played with his usual delightful assurance. The settings were designed by Robert Edmond Jones, according to the new forms of stage decoration. His finest achievement was the scene representing the hereafter, in which pretty children romped on a green plateau, while in the background mountains stretched interminably.

PITOU TO MOVE HERE

Mr. Augustus Pitou will move his home and business headquarters to New York in October. Besides directing the tour of Fiske O'Hara in a new play, he is planning to present his wife, Gertrude Coghlan, in a dramatic production.

ACTORS' EQUITY ASS'N.

Negotiations With A. F. L. Progressing—Chorus People Again Victims

Members of the A. E. A. Are Most Earnestly Urged to Send In their Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, August 15, 1916, the following members were present:

Francis Wilson, presiding; Messrs. Arliss, Arden, Christie, Coburn, De Angelis, Kyle, Nash, Stewart and Wise.

New members elected:

Edward Arnold
Beatrice Clevenger
Russell H. Davis
Rozsika Dolly
Yanzi Dolly
Harry Dunkinson
Emily Fitzroy
William Johnson Jossey
Rose Ludwig
Fanny Mathias
Ivy Matheson
Harriet Mayfield
Louis E. Miller
Isabelle Turner
William Alfred Williams

From the station of the elevated railway where the writer sometimes awaits the means of transportation to Forty-second Street on hot days, he can see through an entire train of six to ten cars as it approaches at the top of a grade eleven blocks away. One straight white streak for all the world like a crack in a single door catches his eye. It is a simple and interesting illusion, but quickly dispelled when the train with its collective units, each pushing or pulling on the links that bind it, thunders up to the platform to take on passengers. So it is with occasional cases where one member of a company may precede the others in submitting a complaint. It is not until all of the others shall have been seen or heard from that the Association may know how to judge the issue.

From recent observations the Council have been convinced that members should be reminded that they are expected to study the Association's rules and the provisions of its contract. The little green book of membership is issued to each member for this purpose. Not one of us should ever forget that arbitration is one of the essential principles of the A. E. A.

Here, we must note that the late Judge Daly, who was Vice-President of The Players and who always held a kindly interest for the people of the stage, had consented to serve as an arbiter in the affairs of the A. E. A. whenever so desired. To fill the requirements of our form of contract Judge Daly's name was printed therein. In a new order of contracts fresh from the press the space his name occupied is left vacant. There was no help for it. Death sometimes strikes without warning. An official letter of condolence was sent by the A. E. A.'s Secretary to Mr. Daly's family saying actors should mourn his passing as that of a valued friend.

The other day we heard one actor who seems to be always employed say to another, "I believe it is better to work thirty or thirty-five weeks at a fair salary than to fuss around for months to get, possibly, two or three times as much per week for a period of only four or five weeks." This suggests that it might be enlivening if not a great good to hold an open forum for the discussion of the question, "What Is a Real Stage Success?"

We are repeatedly asked how the A. E. A.'s affiliation with the American Federation of Labor is coming along. It can be said that negotiations to that end have thus far progressed most satisfactorily.

Chorus people, as such, are not eligible to election into the A. E. A., but we realize that efficient actors and actresses are being continually developed whose practical beginning was in that field. Upon several occasions the power of our Association has been exerted to aid chorus people when they were in extremity.

A case is now before us in which after eight weeks were devoted to rehearsing, one performance was given out of town and one more was given in New York, and for all this time the young women who complained to us say they were not paid a cent and cannot get anything now. Some of those interested in this generous enterprise are said to be wealthy. They exploited the production under the name of an individual (Inc.). The Association means to contend against an outrage like this to the utmost of its strength.

BY ORDER OF THE COUNCIL.

MARRIED

JOSEPHINE LACROIX, actress, and Al. Terry, actor, were married in Oakland, Cal., on Monday, Aug. 7. Both are playing at present on the Orpheum Circuit with Mrs. Ralph Herz in "I Wish I Knew." Miss LaCroix was recently seen at the Palace Theater, New York. Mr. Terry was formerly with Denman Thompson's "Old Homestead" company and Fiske O'Hara.

HUGH PAGE, treasurer of the Auditorium Theater in Spokane, Wash., and Edith Guerin, known on the stage as Dimple Kelton, were married at Coeur d'Alene, Idaho, Aug. 4. The romance started several years ago when Miss Guerin was playing at the American Theater, Spokane, with her mother, the late Jane Kelton, with the Del Lawrence Stock company. Miss Guerin has been leading woman of the Lawrence Stock company in San Francisco for more than a year.

JANE GROVER, actress, and Robert E. Morton, a business man of Holyoke, Mass., were married Aug. 15 at Brookline, Mass. Mrs. Morton has appeared in various plays, including "The Pink Lady," "Little Nemo," and "The Modern Eve."

DIED

STUMM, CHARLES C.—Died July 24, at Bradford, Conn., following a stroke of apoplexy six hours earlier. Mr. Stumm was a well-known theatrical manager and was the first manager of George M. Cohan after he left vaudeville. For several years he was in the employ of Cohan and Harris, and was known as "the father of the firm." He was also identified with the Shuberts, A. H. Woods, Askin and Singer, etc. At different times he managed theaters in Cleveland, Lynn, Mass., Baltimore and Bradford, Pa. Last season he was business manager of one of the "Birth of a Nation" companies. "Charlie" Stumm was one of the best known men in the profession and his friends were legion. He is survived by a wife, who was known in the theatrical profession as Miss Mona Eames, and two brothers, W. M. Stumm, manager of the Hotel Tavistock, Cleveland, and George W. Stumm, editor of the *Telegraph-Republican*, Painesville, O. Burial in Painesville, July 27.

TILDEN.—Francis H. Tilden, an old-time musician of Weymouth, Mass., and the only survivor of the famous Weymouth Band, has died at his home in that town in his ninety-third year. Two years ago he and his wife celebrated the sixty-fifth anniversary of their wedding. She has since died. Mr. Tilden was the oldest person in Weymouth Landing and the last of the old-time singing masters. He died of diseases incident to old age in the house where he had lived nearly seventy years.

BARNES.—The infant daughter of Mr. and Mrs. Howard McKent Barnes died Friday, July 28, a few hours after birth. Mrs. Barnes is Miss Muriel Grassby, who is to be featured with Gaskill and MacVitty this season.

NEW YORK THEATERS

NEW AMSTERDAM W. 42 St. Evs. 8.15. Mts. Wed. & Sat. 2.15.
Ziegfeld Follies
After the Show see Gala Performance
ZIEGFELD MIDNIGHT FROLIC
Meeting Place of the World

LYCEUM West 45th St., nr. Bway. Evgs. at 8.20. Matinees, Thurs. and Sat., at 2.20.
Charles Frohman presents
ANN MURDOCK
With a notable cast including Charles Cherry and Ferdinand Gottschalk, in a comedy in 3 acts.
PLEASE HELP EMILY
By H. M. Harwood.

BELASCO West 44th St., Evgs. 8.30 Mats., Thurs. and Sat., 2.30.
Second Year
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail*
By Winchell Smith and Victor Mapes

GEO. M. COHAN'S Theatre, Bway. & 43rd St. Evgs., 8.30. Mats., Wed. and Sat. at 2.20.
Klaw & Erlanger.....Managers
David Belasco presents
SEVEN CHANCES
A comedy by Roi Cooper Megrue.

ELTINGE Theatre, West 42nd St. Evenings at 8.20; Mats., Wed. and Sat. at 2.20.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

REPUBLIC West 42nd St. Evgs. at 8.20. Mats., Wed. and Sat. at 2.20.
A. H. Woods presents
HIS BRIDAL NIGHT
With the
DOLLY SISTERS
By Lawrence Rising
Revised by Margaret Mayo

GAIETY Broadway and 46th Street. Evenings at 8.15; Matinees Wed. and Sat. at 2.15.
TURN TO THE RIGHT
By Winchell Smith and John E. Hazzard.

NEW YORK THEATERS

William A. Brady's 48th Street Theatre Just East of B'way
Phone 178 Bryant
Evgs. 8.15. Mats., Thurs. and Sat., 2.15
THE MESSRS. SHUBERT Present
James T. Powers
In a new Comedy by Mark E. Swan
SOMEBODY'S LUGGAGE
Extra Mat., Labor Day, Monday, Sept. 4th

Winter Garden B'way & 50th. Phone 2330 Circle.
Evgs. at 8. Mats., Tues., Thurs. & Sat. at 2.
The Passing Show of 1916

Shubert Theatre, 44th, W. of B'way. Phone 8439 Bryant. Evgs., 8.15. Mats., Wed., Sat. & Labor Day
THE HAPPY ENDING
By the Macphersons
A Comedy of Here and Hereafter

Maxine Elliott's Theatre, 39th, nr. Broadway. Phone 1470 Bryant. Evgs., 8.15; Mats., Wed., Sat. & Labor Day
BLANCHE RING
In a New Comedy with Songs; by Willard Mack.
BROADWAY AND BUTTERMILK

LYRIC 42nd, W. of B'way. Evgs., 8.20. Tele., 5216 Bryant. Matinees Wednesday and Saturday, 2.20
LAST WEEK
The Musical Play KATINKA
With T. Roy Barnes

Casino B'way & 39th St. Phone 3846 —Greeley. Evenings at 8.20. Mats., Wed., Sat. & Labor Day
10th Month—The Smartest and Brightest Musical Comedy Success of the Year.
VERY GOOD EDDIE

ASTOR THEA., 45th St. and B'way. Phone 287 Bryant. Evgs., 8.15. Mats., Wed., Sat. & Labor Day.
The Guilty Man
With IRENE FENWICK

H. H. FRAZEE'S LONGACRE Theatre, 48th St., West of B'way. Evgs. at 8.30. Mats., Wed. and Sat., 2.30.
H. H. Frazee presents
A new play of startling dramatic development
THE SILENT WITNESS
By Otto Hauerbach.
Staged by Robert Milton.

B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2. 25-50-75c. Every Night 25-50-75-1.-1.50.
Two Big Concerts Sunday.
ADELAIDE & HUGHES
GRACE LA RUE
"THE CLOD"
ANDREW TOMBES & LOLA WENTWORTH
STAN. STANLEY
RAYMOND & CAVERLY
BERZAC'S CIRCUS OTHERS

RIALTO
B'way, at 42d St.
Continuous from Noon. Daily Matinees, 15-25-50.
Nights 25-50.
Frank Keenan in "The Thoroughbred"
Mme. Regina Vicarino, coloratura soprano, late of Manhattan Opera Co., Educational and Topical Features, New Keystone Comedy and Rialto Orchestra.

STAGE FOLK ARRIVE HERE

Steamship "St. Paul" Brings Many Notables of the Theater

The passenger list of the *St. Paul*, which arrived here from Liverpool last Saturday, reads like a theatrical "Who's Who." Many notable American and English players and playwrights were represented. Among them was Lily Langtry, who is going to San Francisco to begin a vaudeville tour in her playlet called "Ashes." Later she will appear in a new sketch.

Raymond Hitchcock returned from his season in "Mr. Manhattan" at the Prince of Wales Theater in London, to appear in the American version of the English production, "Betty," by Paul Rubens, which he said he understood would be called here "The Plain Laced Playne." He said that reports of American actors being barred in London theaters was "all rot," and that the unemployment trouble was due to the actors themselves.

W. Somerset Maughan, the playwright, came to attend the rehearsals of the new comedy, "Caroline," in which Margaret Anglin will appear. He has been driving an ambulance in France. Betty Kalish came to appear with Leo Ditrichstein in "The Great Lover."

Others in the theatrical group were Ian Forbes-Robertson, Herbert Jap, producer of "A Little Bit of Fluff," with his wife and two sons; Arthur Chesney, Frances Friedel and her mother, Charles Garry, Stanley Lathbury and Mrs. Lathbury, Elizabeth Piercey and Netta B. Westcott, of the "A Little Bit of Fluff" company, Iva Sawyer, Eileen Dennis and Arthur Lowrie, who will appear with Raymond Hitchcock; Ernest Lawford and his wife, Freda Whitaker; an English ice skater and her mother, and Madge Wooley and Mae Guest, two English musical comedy girls.

PARALYSIS KILLS COMPOSER

Ernest Collier Austin, composer, twenty-four years old, known as Ernest Van Ver Dyne, and son of Albert Austin, of Hove, Sussex County, England, died of infantile paralysis on Aug. 15, at Minturn Hospital, Sixteenth Street and East River.

Austin had been in this country about a year and lived at 16 West Ninety-fourth Street. He was a composer of music. He was taken ill on a train last Wednesday while on the way to Garden City, L. I.

Austin had written several popular songs, one of which was sung at the Winter Garden last year. He wrote the music for a show which was produced at Long Beach a few weeks ago.

"PRINCE OF PILSEN" TO TOUR

The perennial, "The Prince of Pilsen," will begin its third tour under the direction of Perry J. Kelly in Portland, Me., September 18. Practically the same cast as seen for the past two seasons will be with the piece this year. It includes: Charles Horne, Edward T. Mora, George Myers, Frank MacEwan, Walter James, Charles Hall, Estelle Birney, Irene Duke, Dorothy Delmore, Lillian Sands and Margaret Potter. Frank T. Buell will manage the production with Arthur Lamble in advance.

CYRIL MAUDE ON WAY HERE

Cyril Maude, who has been spending the Summer in England, is on his way to America to begin rehearsals of his new play, "The Barber of Mariposa," a comedy by Michael Morton founded on Stephen Leacock's stories. Mr. Maude will open his season at Syracuse early in October, coming later to the Empire Theater, New York. He is accompanied by his daughter, Margery Maude, who will be seen here during the season with George Arliss in "Paganini."

DEVISES STAGE FOR CHILDREN

Violet Heming, the actress, has perfected a miniature stage completely fitted with scenery, puppets and lighting arrangements, which she has designed as a novel toy for children. Miss Heming is negotiating with a manufacturer for the making of toy theaters copied from hers, and she believes they should be popular, especially at Christmas time.

"SILENT WITNESS" TO MOVE

"The Silent Witness" will be transferred next Monday from the Longacre to the Fulton Theater, where it will continue indefinitely. The Longacre Theater will be devoted hereafter exclusively to productions of farces and comedies. This policy will be inaugurated on Aug. 29 with the first performance here of "A Pair of Queens," a new farce by Otto Hauerbach, A. Seymour Brown, and Harry Lewis.

WELCH TO TOUR IN "THE PEDDLER"

Joe Welch is one of the latest additions to the list of attractions which will play over the International Circuit this season. He will be seen in "The Peddler," a comedy by Hal Reid, in which he appeared several years ago. The opening will take place at the Grand Opera House, Brooklyn, on Aug. 28.

COMEDY FOR MARIE CAHILL

H. H. Frazee, in conjunction with Daniel V. Arthur, has completed arrangements to present Marie Cahill this season in a new comedy, which is now being written especially for her by Otto Hauerbach. The play will be presented in October.

"THE BIG SHOW"

Minstrels to Be Feature of New Hippodrome Spectacle

"The Big Show" has been selected as the title for the new production at the Hippodrome. The spectacle will be by R. H. Burnside, with lyrics by John L. Golden and music by Raymond Hubbell. One of the main features will be a mammoth minstrel "first part" which will include George Wilson, Matt Keefe and other well-known artists in that field.

It has already been announced that Anna Pavlowa would be the dancing star of the entertainment and that Leon Bakst had been commissioned to design the settings and costumes for her ballet. "The Sleeping Beauty." Charlotte and the ballet of German skaters will again be seen on the ice.

The list of principals includes Frank Fogarty, Haru Onuki, Dixie Girard, Letty Yorke, Joseph Parsons, John P. Combs, William G. Stewart, George Hermann, David Irvin, Gypsy Countess Verona, Miller and Mack, Leonard Jackman, Emanuel List, Robert Rosaire, Bertha Seifert, Austin Walsh, Dippy Diers, Charles Havel and Toto.

Many specialty teams have also been engaged.

SERIES OF SUNDAY CONCERTS

At the Manhattan Opera House a series of Sunday concerts will be given, starting on September 10. Oscar Spirescu, who has been conductor of the Bucharest Royal Opera, and later of the Cincinnati Symphony Orchestra, will conduct an orchestra of sixty-two musicians. Mme. Eugene Fonariova, a Russian mezzo-soprano, well known abroad, will be one of the first singers to be heard.

There will be a scale of popular prices, from twenty-five cents to one dollar. Alexander Kahn, at one time with the Boston Opera Company, will be director of the series of concerts, and associated with him will be Theodore H. Bauer.

ABELES IN LEADING ROLE

Edward Abeles has been engaged for the principal role in "A Pair of Queens," the new farce by Otto Hauerbach, A. Seymour Brown, and Harry Lewis, which H. H. Frazee is producing. The farce opened Tuesday, Aug. 22, at the Nixon Theater, Atlantic City, for a brief engagement prior to its New York premiere. In the cast are also Joseph Santley, Kathleen Clifford, Maude Eburne, Frank McGuire, Regina Conelli, Elise Scott and others.

"POLLYANNA" AT THE HUDSON

Klaw and Erlanger and George C. Tyler will present "Pollyanna," a four-act comedy by Catherine Chisholm Cushing, based on the book of the same name by Eleanor H. Porter, at the Hudson Theater, Monday, Sept. 18. "Pollyanna" was played on tour in several of the larger cities of the East and Middle West last season. The company will include Patricia Collinge, Effie Shannon, Jessie Busley, Maude Granger, Helen Weathersby, Maud Hosford, Herbert Kelcey, Philip Merivale, Nick Long, Jr., Taylor Graves, and Harry Barfoot.

WASH. SQ. PLAYERS RETURN

The members of the Washington Square Players have returned from their vacation trips to prepare for their opening at the Comedy Theater on August 30.

The inaugural bill will consist of a series of revivals, including Maeterlinck's "The Miracle of St. Anthony," "A Bear," by Tchekov; "Literature," by Schnitzler, and "Eugenically Speaking," by Edward Goodman.

STADIUM DAMAGED BY "CALIBAN"

Estimates by contractors of the damage done to the grounds and stadium of City College by the actors and audience at the Shakespearean masque, "Caliban," may reach the sum of $6,000, of which more than half is for injury to the turf, cinder path and grass banks of the grounds. The estimate of damages is now under consideration.

"JANE CLEGG" TO CONTINUE TOUR

The tour of "Jane Clegg," which was terminated because of the quarantine against juveniles from New York, will be continued early in September prior to the opening of the play at the Princess Theater. In the cast besides the two children who were affected by the quarantine, are Katherine Grey, Wallis Clark, Kate Mayhew, Lewis Edgard and Frederick Annerley.

TO INTRODUCE CUBAN DANCE

A Cuban dance called the "rumba" will be introduced by Richard Walton Tully in his new play, "The Flame." It will be performed by La Clavelito, a favorite in Havana theaters, and her dancing partner, M. Pena. A quartette of Cuban musicians will furnish the necessary musical accompaniment.

AMES'S EARLY PRODUCTION

Winthrop Ames will produce at his Little Theater early in the season a satirical comedy of New York life, entitled "Saturday to Monday." It was written by William J. Hurlbut and Jesse Beach Rector.

NEW FIRMS INCORPORATED

ALBANY, N. Y. (Special).—Articles of incorporation for the following new amusement concerns were filed with the Secretary of State last week: United German Theaters, Inc., New York City. To present dramatic, musical and motion picture attractions. Capital, $1,000. Directors: William L. Berk, Phillip Berech, and Charles Schwartz, 145 Broadway, New York City.

"A Modern Sapho Company," New York City. General amusements, real estate, public shows and circus business. Capital, $2,000. Directors: Maurice Steiner, Samuel Stein, and Florence Donnelly, 35 Nassau Street, New York City.

Roehm & Richards Company, New York City. To provide for the production and exploitation of theatrical and other stage productions. Capital, $1,000. Directors: Will Roehm, Mrs. Aldah C. Roehm, and Harry H. Richards, 123 West Forty-fourth Street, New York City.

"Here She Is" Corporation, New York City. Theatrical and general amusements. Capital, $3,000. Directors: Lydia Geisel, Russell Fanning, and Edyth Totten, 1482 Broadway, New York City.

Adirondack Hotel Corporation, Rockaway Park, N. Y. To conduct hotels, theaters and restaurants. Capital, $1,000. Directors: Cornelius Rogers, James Rogers, and Joseph Rogers, Rockaway Beach, N. Y.

ACTOR'S DAUGHTER AN HEIRESS

Renee Boucicault Seelye, daughter of Aubrey Boucicault and granddaughter of Dion Boucicault, will shortly receive the principal of a $100,000 trust fund, according to an accounting filed last week in the Surrogate's Court. The money is part of the estate of Isaac E. Holbrook, another of the young woman's grandparents, who died in 1895. It was willed by him to his widow, in trust, passing upon her death to his daughter, Cornelia F. Holbrook, who became the wife of Aubrey Boucicault. She being dead the principal is now payable to Renee Seelye, who is her only child. The heiress is 18 years of age and the bride of Clare R. Seelye, of Douglas Manor, Douglaston, L. I.

SUIT OVER "SILVER THREADS"

A fight over the profits from the sale of "Silver Threads Among the Gold" and other old songs composed by the late Hart P. Danks, has been begun in the United States District Court. Mrs. Harriet L. R. Danks, the composer's widow, and her son, Albert V. Danks, have begun a copyright injunction suit against the publishers of the songs. The defendants are Elizabeth Adair Gordon, Leslie A. Gordon, Hamilton S. Gordon, and Clarence T. Gordon, who are doing business as the estate of Hamilton S. Gordon at 146 West Thirty-sixth Street. They are accused in the complaint of "wrongfully and without authority" publishing and selling the songs in this city and elsewhere.

UNIVERSITY PLAYERS

The University Players, an organization formed to present plays in al fresco style, has been revived with Howard Kyle and Bertha Mann as the featured members. The company will make an extended tour next Summer, presenting, besides a group of Shakespearean plays, "Samson Agonistes," by Milton and "Nathan the Wise," by Lessing.

CLARA MORRIS'S NEW HOME

Miss Clara Morris, who in private life is Mrs. Frederick Harriott, will leave the Harriott homestead, at Whitestone, L. I., and pass the remainder of her days in Tuckahoe, Westchester county, where her family has a large place. The famous retired actress, now more than seventy years old, will be accompanied by her mother, who is ninety-three years of age.

"COAT-TALES" CLOSES

"Coat-Tales" closed its engagement at the Cort Theater Saturday night. The Cort probably will remain dark until the opening of the regular 1916-1917 season, which will begin Sept. 25, when Oliver Morosco will produce a new comedy by Frederic and Fanny Hatton entitled "Up Stairs and Down."

GLOBE TO OPEN SEPT. 1

The Globe Theater will open on September 1 with "Fast and Grow Fat," a farce by George Broadhurst, founded upon Frank R. Adams's story, "Five Fridays." Frank McIntyre will play the principal role. Others in the cast will be Zelda Sears and Roy Atwell.

THURSTON TO OPEN AT THE THALIA

Thurston, the magician, will open his tenth season August 25 at the Thalia Theater, New York. He will tour the International Circuit this season, beginning Sept. 4, at the Welting Opera House, Syracuse. R. R. Fisher will act as his advance representative.

AYLESWORTH WRITES FARCE

Arthur Aylesworth, who plays the part of the hotel clerk in "Very Good Eddie," has written a farce-comedy called "Never Again," which will be seen here this season.

ALF WILTON'S ACTIVITIES

Alf T. Wilton announces the opening of a number of vaudeville offerings under his direction.

Claude Gillingwater and a company of seven opened at The New Brighton Theater on Monday in a playlet, "After Seven Years," written by Reginald Barlowe.

Clarence Oliver and Georgie Oip in "Discontent," by Hugh Herbert, Orpheum Theater, San Francisco, August 28. Wm. J. Montgomery and George Perry, Majestic Theater, Dallas, August 21. "Prosperity," with Ezra Mathews, by Hugh Herbert, Orpheum, Brooklyn, Sept. 4. Mrs. Thomas Whiffen and company in "The Golden Night," by Edgar Allan Woolf, Keith's, Youngstown, Sept. 4. Watson Sisters, Orpheum Theater, Brooklyn, Sept. 11. Hugh Herbert and company in "The Prediction," Keith's, Washington, August 28. Edwin Stevens and Tina Marshall, Majestic Theater, Chicago, Oct. 30. Helen Page and company in "The Legend," by Hugh Herbert, Proctor's Fifth Avenue, August 21. Mlle. Blanca and Ed. F. Reynard, New Brighton Theater, August 28. "Resista," presented by Frederic Melville, Keith's Royal, August 21. Egdirettu's The Act Beautiful, Sohmer Park, Montreal, August 21. Will J. Ward and Girls, Poli's, Bridgeport, August 2?. Love and Wilbur, Francais Theater, Montreal, August 28.

DEWEY THEATER BEING TORN DOWN

Wreckers have started to tear down the Dewey Theater on Fourteenth Street. Solomon Schmasi, who owns the property, has decided to remove the old building to save taxes and other carrying charges while awaiting a purchaser.

The Dewey was built as Grace Chapel. Twenty years ago it was remodeled and called the Volks Garten. In 1898 it was renamed the Dewey in honor of the hero of the day. Big Tim Sullivan and George Kraus, who owned and operated the theater, are said to have started their fortunes there. William Fox took over the property several years ago for burlesque and pictures, and more recently it was used by J. P. Adler for his Yiddish performances.

"FOR THE MAN SHE LOVED"

"For the Man She Loved," the drama by Carl Mason, recently produced by the Keith Players at the Hudson Theater in Union Hill, N. J., will begin its season at the Strand Theater, Richmond, Va., Sept. 4, and will be played over the International Circuit, under the direction of Wood, Aiston and Wheeler. Rehearsals are being directed by W. C. Masson and the company will be managed by Ned Walters. Another of Carl Mason's plays, "The Other Wife," will be sent on tour by Vaughan Glaser.

PLAYER FOLK HERE FROM ENGLAND

Among the members of the theatrical profession who arrived in New York on the *Alaunia* Aug. 17 from England were Harry Corson Clarke and his wife, Margaret Dale Owen, who will return to England next week; Edith Lewis, Lillian Booth, of the "Ben-Hur" company; Roy Cochrane, of the "Common Clay" company; Charles Harding, of "A Pair of Silk Stockings" company; Edward Broadley, late of Miss Horniman's Manchester, Eng., company, and Miss Hamilton Smith, the musical and concert artist.

OPENS NEW YORK OFFICE

The Wisconsin Seating Company have opened a New York office in West Forty-second Street, with W. A. Bishop in charge as New York manager. This company has been steadily growing in the past ten years and is getting a goodly share of Eastern theater seating business. They deal exclusively in theater chairs and theater equipment.

OTTO KRUGER.
Who Gives an Admirable Performance of Billy Meekin in "Seven Chances"

MISS ELIZABETH NELSON,
Who Is Shortly to Be Seen Here in an Important Role in "Nothing But the Truth."

DEATH OF "TODY" HAMILTON

Richard F. Hamilton, familiarly known as "Tody" Hamilton, for many years press representative of the Barnum & Bailey circus, died at his home in Baltimore on August 16. Mr. Hamilton had been in poor health several years.

Probably no other man knew and was known by so many newspaper editors and reporters. As press agent for the Barnum & Bailey Circus twenty-six years he traveled all over the country and was a familiar figure in all newspaper offices in the circus season, from New York to San Francisco and from the Canadian to the Mexican borders. He went "ahead of the show" on its famous trip around the world. He developed a vocabulary which became famous for its polysyllabic adjectives, many of which he coined to meet an occasion. In facility of expression and width of imagination he had no equal. Phrases which he coined are used today by circuses in all parts of the world.

Mr. Hamilton was born in New York in 1847 and attended various schools and colleges. On his return from California, a trip which he made alone when he was twelve years old, he drifted into newspaper work. He joined the staff of the New York *Herald*, and left there to engage in the cotton business. After a brief period in stock speculations, he became a member of the Cotton Exchange, in 1874, and was rated with unlimited credit and a capital of half a million. Financial disaster overtook him, however, and he returned to newspaper work.

In 1876 Tody accepted the position of general manager of the Aquarium, remaining five years except for the Summer of 1880, when he was manager of the New Iron Pier at Long Branch. Later Mr. Hamilton started the Sunday *Evening Journal* which lasted several years. After serving a brief period in trade journalism Mr. Hamilton became advance press agent for James A. Bailey. He was at various times press agent for the first Casino, at Broadway and Forty-first Street, the Standard Theater and Koster & Bials. Always he had charge of the press arrangements for the Arion Society and the French Ball. The six days' roller-skating contest was another of his suggestions. He also found time to write several books, one upon criminal life in New York.

ACTRESS, SNAKE, APPENDICITIS

Mrs. Faye G. Prather, vaudeville actress, was frightened at the sight of a snake in St. Louis, her home, was sent to a hospital and an operation for appendicitis resulted. The patient is recovering.

CONGRESSMAN BUILDS THEATER

ALTOONA, PA. (*Special*).—The city of Phillipsburg, Pa., near here, is to have a new theater. It is being built by Congressman Rowlands as a gift to his native town. The building will have a seating capacity of 1200 and will play regular touring attractions. The estimated cost of the theater is $125,000.

Manager Deeman of the Orpheum, in Altoona, has been promoted by the Wilmer and Vincent interests to the managership of the Colonial theater at Utica, N. Y. His friends tendered him a banquet on August 1 and wished him success in his new sphere. He is succeeded here by Sim Allen of York, Pa.

ELLIS MARCH.

STEIN'S
ASEPTIC TUBE GUARANTEED
MAKE-UP
NEW YORK

WEEK'S NEWS STORIES

On Again, Off Again of a Vaudevillian

This is a story from Kansas City. One time when persistency did not win was demonstrated by Harry W. Saunders, a vaudeville actor, in Justice John A. Pollock's court, when his $500 damage suit against the Missouri Pacific Railway was dismissed. Saunders, after playing three engagements in a vaudeville house, became stranded in Jefferson City several months ago. He boarded a Missouri Pacific passenger train and sought to beat his way to Kansas City, but was put off by a brakeman before the train left Jefferson City. However, he caught the back step on the rear car and rode as far as California, Mo., where he again dismounted, this time at the request of the conductor. He then climbed to the top of the coach and rode to Sedalia, where he was put off with force, and landed in the clutches of a Sedalia policeman. Later, upon his discharge, he filed suit for damages against the Missouri Pacific Railway, but Justice Pollock, in dismissing his case, declared that since Saunders had had two opportunities to leave the train peaceably at the request of the officials, they later had a right to eject him with force.

FISKE O'HARA'S NEW PLAY

Fiske O'Hara will begin his new season at the Metropolitan Theater, St. Paul, Sunday, Sept. 3, in a new comedy, "His Heart's Desire." O'Hara has the role of Larry O'Neil, a rollicking Irish youth. He also will be heard in five new songs. The cast includes Arthur Vinton, J. P. Sullivan, William T. Sheehan, J. E. Millet, Helen Valley, Bess Sankey, Lisle Leigh and Lou Ripley.

COMING AND GOING

Mr. and Mrs. Geo. Alison have been engaged for another season with "Daddy Long-Legs." Rehearsals will begin in September.

Dallas Anderson has returned from his mountain camp. He will begin the season with Maude Adams in "The Little Minister," playing the role of Gavin Dishart.

John P. Wade, a delineator of negro characters, will act the part of a negro barber before vaudeville audiences this season.

Bertha Mann will be a featured member of the University Players next year.

William A. Brady has engaged Edwin Emery and Charlotte Granville for parts in "The Man Who Came Back," by Jules Eckert Goodman.

The Friars held their annual outing and clambake August 17 at Glenwood-on-the-Sound.

Harry Ashford, who played Tubby in "Hobson's Choice" last season, has gone to Cape Cod to play with Nat Goodwin in "David Garrick."

Dorothy Cummings, one of Australia's favorite actresses, is a recent arrival in the United States. She has introduced many successful plays to the Australian public.

Oliver E. Hinsdell has purchased an automobile and is planning to tour from his home in Elgin, Ill., where he has been spending his vacation, to New York, arriving here next week.

Adele Rowland has left for the West to fill some vaudeville dates which she had agreed to play before the season opened. Miss Rowland will be presented in a comedy with music under the management of Joseph Weber later in the season.

Spencer Charters, who has been connected with "Cohan & Harris" for the past nine years, will enter vaudeville the coming season in a comedy playlet entitled "The Hermit," written around the character he played in "Seven Keys to Baldpate."

Alice Lloyd (Mrs. Tom McNaughton), will sail for England September 2. She will take with her her infant daughter, Grace Cecelia Ida McNaughton. Mr. McNaughton will continue in "Pom-Pom."

Mark Reardon has signed a contract with Joseph Hart for the production of his playlet, "The Last Laugh." Mr. Reardon is now writing a playlet for a prominent Broadway star.

Among stage folk who are spending vacations at Kineo, Moosehead Lake, Me., are Mr. and Mrs. Otis Skinner, Charles Hopkins, manager of the Punch and Judy Theater, and Owen Davis, the playwright.

E. Clayton Hall, the well-known manager and producer of vaudeville attractions, will direct the American engagements of Miss Hilda Von Taube, pianist, toe classical dancer, and a prima ballerina at the Royal Opera House, Vienna, the coming season. Mr. Hall will direct Miss Von Taube's act for a period of five years.

Carle Stowe has been placed under contract for the coming season to play the principal comedy part in "The Princess Pat" company.

Gus Weinburg has been engaged to play a leading comedy role in the new musical comedy "Go To It," now in rehearsal at the Princess Theater.

Thaddeus Nilber has joined the Nancy Boyer company to play the role of Bonnie, the boy, in "The Little Lady from Lonesome Town."

Lottie Kendall has been engaged by A. H. Woods as leading woman with Barney Bernard in "Potash and Perlmutter in Society," season at Asbury Park, Aug. 31.

PAULINE LORD
Telephone 4301 Riverside — Address care DRAMATIC MIRROR

THEODORE A. DOUCET
Playing David in "The Melting Pot" on Redpath Lyceum Bureau Circuit — Address Green Room Club

May Buckley
All communications, Low's Exchange, 1123 Broadway, New York City

Oh, Gosh!
JACK ROLLENS
TYPES
(They write me from Los', that pictures are the thing—well, well)

MILDRED BEVERLY
Management COHAN & HARRIS — Address care DRAMATIC MIRROR

BRIGHAM ROYCE
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FRED NIBLO
In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan
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JUSTINA WAYNE
Alcazar Theatre, San Francisco

HAZELL COX
THE BLUE PARADISE — Management Messrs. SHUBERT

VIVIENNE SEGAL
Headliner in Vaudeville

PERCY HELTON
ENGAGED — ADDRESS GREEN ROOM CLUB

MADELINE DELMAR
As "BARNABETTA" in "ERSTWHILE SUSAN"
RE-ENGAGED for Next Season with MRS. FISKE

MAY NAUDAIN
IN VAUDEVILLE
Under direction ALF T. WILTON

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

Fred Kimball, Manager of Olentangy Company, Says Stock Has Changed for Better

Fred Kimball, manager of the Olentangy Stock company at Columbus, recently gave an interview to the *Ohio State Journal*, in which he states that stock has changed for the better in the last three years. Mr. Kimball has been associated with stock organizations during the greater part of his career and therefore is in a position to speak authoritatively.

"The stock business has vastly improved in the last three years," says Mr. Kimball. "A few years ago it was thought necessary to have a tall, handsome man, with black, curly hair, who would become a matinee idol with the women patrons. This type of actor stands little chance to-day. The latest fashion in clothes and the ability to wear them well used to be the biggest asset of the leading woman. Now the public demands a combination of the above, with the genuine ability to act as well as look the parts for which the player is cast in the different plays presented. Leading people used to be given good parts in the beginning of a season to enable them to establish themselves firmly and gain a clientele or following. Then they would be accepted in any part, in any play, no matter how good or bad. Now the actor is judged by his work in each part in each play."

PREMIERE IN ROCHESTER

"Bonnie," a Comedy by Maravene Thompson, Produced by Vaughan Glaser Company

ROCHESTER, N. Y. (*Special*).—"Bonnie," a comedy by Maravene Thompson, was produced by the Vaughan Glaser Stock company at the Avenue Theater Aug. 14.

The play deals with the romance of a Southern girl, Bonnie Adair, a warm-hearted creature, whose love goes out to all who are afflicted. The result is that she accumulates a group of maimed and afflicted, which includes an ancient horse, a decrepit dog, a sick lamb and a young man injured in an automobile accident, said to be suffering from a lapse of memory.

Miss Fay Courtenay played the Bonnie of the title with a delightful charm. Mr. Glaser was seen to advantage as Roy MacQueen, a quasi-aphasiatic and the most interesting patient of Bonnie's unfortunates. Most of the time he said nothing, but his actions spoke louder than words. Of course in the end he is cured and his heart-longings satisfied. Lucille La Verne scored as a negro mammy. Master Stephen David gave a splendid performance of a negro lad. Constance Kenyon was amusing as a New England wife with a passion for statistics. Miss Keith Wakeman made the most of a thankless role. John Dwyer, William F. Powell, Joseph Gillow, and Bessie MacAllister were others in the cast who gave admirable performances.

Week Aug. 21, Vaughan Glaser presented the third new play in as many weeks. "When Fran Came Home," by Charles T. Dazey, was the offering. Fran is a cabaret singer whose mother was deserted by the father. Fran discovers her father and is possessed with a desire to harm him, but she finds him happily married so she becomes a member of the family and does not disclose her identity. There is an incidental love story which serves to bring Mr. Glaser and Miss Courtenay together.

B. LEFFINGWELL.

ED REDMOND IN SAN JOSE

SAN JOSE, CAL. (*Special*).—Ed Redmond, one of the best known theatrical men on the Pacific Coast, has assumed the management of the Victory Theater in this city, and opened with a season of comedies with music on Aug. 6. "Forty-five Minutes from Broadway" being the first attraction. The piece played to capacity houses. Ben Erway, one of the most promising of the younger actors of California, appeared with great success in the role of Kid Burns. Ruth Renicke played Mary Jane, a part which won for her new laurels. Others who deserve praise are Eleanor Blebins as Mrs. Dean, Mary Newton as Flora Dora Dean, Jay Morley as Tom Bennett, and Ed Redmond as Blake.

KEYES STOCK COMPANY CLOSES

CHICAGO (*Special*).—The Keyes Stock Company, an organization in which Chester Keyes and Helen and Dot Keyes appeared, and which was owned by C. H. Bray, of Dallas, Texas, closed at Muncie, Ind., last week. Mr. Bray went to Dallas a few weeks before the closing. William K. Hack joined the Eugene Hall company at Altoona, Pa. Dot Keyes and her husband, Dick Richardson, are spending a week in Chicago before joining Dalton Brothers' musical stock at El Reno, Okla. Helen Keyes and her mother, Mrs. S. Burton Keyes, are also in Chicago.

NEWS OF STOCK PLAYS AND PLAYERS

Many New Engagements — Summer Activities in General

Francis Lieb made his first appearance with the Park Opera company in St. Louis on August 14. Mr. Lieb played the leading role in "San Toy," taking the place of Carl Gantvoort, who is joining Mitzi Hajos for a second season in "Pom Pom."

Ivan Miller, lately with Louis Mann, will head the Lowell, Mass., stock company next season.

Carrie Lowe is back in New York after a successful Summer season in Omaha and Hamilton, Ont.

Oza Waldrop has returned to New York after twelve weeks at the head of the Manhattan Players in Rochester, N. Y. She will be seen this season in Edward Peple's new play, "Friend Martha," in which she appeared recently in Rochester with success.

The Ed Williams Stock company continues to prosper at Quincy, Ill., according to Middle Western reports. The present bill is "The Naked Truth," to be followed by "The Divorce Question." Mr. Williams is engaging his company for the Winter season. Among those he has obtained is Tiny Leone, who will be seen in ingenue roles.

Frances McGrath will close her Summer engagement at the Temple Theater, Hamilton, Ont., on August 26.

The Winninger Players began rehearsals at Appleton, Wis., last week. The plays for the coming season are: "Under Cover," "Maggie Pepper," "The Next of Kin," "The Cheater," "The Dawn of a Tomorrow," "What Would You Do?" "At Cozy Corners" and perhaps "Officer 666."

NANA BRYANT.

A Popular Member of the Wilkes Stock Company, That Played a Season of Success in Salt Lake City.

Agnes Armstrong, MIRROR correspondent in Portland, Me., writes that the stock company at Keith's Theater in that city gave a good performance of "Polly of the Circus," week of Aug. 14. "Mildred Florence, the new ingenue," she writes, "played the title role in a very creditable manner, in the absence of Alma Tell, the leading woman, who took a week's rest. Miss Taliaferro, the original Polly, occupied a box at the Monday night performance. Jack Roseleigh, the new leading man, acquitted himself splendidly as the Parson and the rest of the cast gave good support. Manager Smith resigned August 5 and the former secretary, Clifford Hamilton, is now managing the house."

Phil Maher closed his stock company in Pittsburgh, Pa., on August 12. Elsie Edna was his lead.

The Albee Players at Keith's, Providence, presented "The Road to Happiness," Aug. 14 to 19, with Berton Churchill in the William Hodge role and Katherine La Salle as Eva Hardcastle.

Constance Molineux joined the Olentangy Stock Company in Columbus, O., on August 21, appearing in the leading feminine role in "An American Widow." She will finish out the season with the Olentangy company. On October she will begin rehearsals in the Belasco production of Willard Mack's play, "Alias Santa Claus."

Stewart E. Wilson, who has been contributing splendid performances in the juvenile and light comedy roles with the Poli Players at Scranton, Pa., closes his engagement with that organization on Sept. 4 Mrs. Wilson is playing "Skeets" Gaunt in "My Lady's Garter" this week.

OLIVER OPENS IN LAFAYETTE, IND.

LA FAYETTE, Ind. (*Special*).—Otis Oliver opened his new stock season at the Family Theater, La Fayette, Ind., Monday, August 14, with "In Walked Jimmy," a new play, as the attraction. In the part of Jimmy, Mr. Oliver scored the biggest hit of his career. This is his fifth season in stock here and never have the audiences been so large. In the company, many of which are old favorites here, are Lillian Desmond, Katherine F. Kennedy, Lelia Hill, Helen Hill, J. Monroe Johnson, Jack Robertson, Ben Wells, Andrew Lang, H. Henry, J. D. Hammond. Harry J. Wallace is manager. The company will remain here five weeks, opening an indefinite engagement at the Oliver Theater in South Bend, Ind., in the middle of September.

SCRANTON COMPANY SETS RECORD

SCRANTON, PA. (*Special*).—The Poli Players will complete their record run of 121 consecutive weeks at the Poli Theater the last week of this month. This is said to be a world's record for continuous stock performances.

"Nearly Married" was given by the company week of Aug. 14, to excellent business. Walter Richardson as Harry Lindsay was seen to excellent advantage. Stewart Wilson gave a good account of himself as Dick Giffen, and Henry Carlton as Tom Robinson was splendid. Edith Winchester as Hattie King, Helen Gillingwater as Nora and Lillyan Bunn as Gertrude Robinson merit special mention. The remainder of the cast gave adequate support. Week of Aug. 21, "My Lady's Garter."

NEW ST. LOUIS STOCK HOME

Players Theater to House Permanent Company —New Revue by Roger Gray

ST. LOUIS (*Special*).—The Park-Shenandoah combination has taken over the Princess Theater, re-naming it The Players Theater. It will become the permanent home of The Players Dramatic Company which has for two seasons alternated at the Park and Shenandoah Theaters with the Park Opera Company. The plan of the management is to keep the Park Opera Company permanently at the Park Theater throughout the year. At the new The Players Theater, which is located at the exact geographical center of the city, Grand Avenue and Olive Streets, Mitchell Harris, a St. Louis favorite, will head the company. Mr. Harris is now in New York engaging a company. This house will open on Monday, Sept. 3.

Florence Mackey extended her wide circle of admirers by her splendid portrayal of the title role in "San Toy," at the Park last week. Roger Gray staged the production and played the Mandarin in notable fashion. He is receiving many compliments on his work as stage director. Sarah Edwards, Lilian Ludlow, Julia Goss, and others of the cast did themselves full justice. Billy Kent, as the comic Chinaman, carried off the humorous honors of the production.

This week at the Park, a new and original musical revue called "Let's Go," is being presented. The piece is credited to Roger Gray, who, however, insists that all his associates in the company are to be jointly complimented on having co-operated with him and upon having supplied a world of valuable suggestions.

NEW DES MOINES SEASON

Princess Theater Begins Eighth Year As Successful Stock House

DES MOINES, IOWA (*Special*). — Elbert and Getchell opened the eighth season at the Princess Theater on Sunday, August 20 with "Under Cover" as the attraction. The Princess, which is one of the most successful stock houses in the country, has been entirely redecorated for the occasion.

Florence Rittenhouse is the new leading woman while Robert Hyman returns for a third season as leading man. Others in the company include William Forestelle, Mrs. Priestly Morrison, Arthur Young, Ethel Wright, Virginia Mann, Harry Hayden, Hammond Dalley, Don Burroughs and Clay Cody. Priestly Morrison, assisted by W. J. Mack, will again direct the company.

NEW COMPANY FOR SPOKANE

SPOKANE, WASH. (*Special*).—Jane Urban, leading woman of the Wilkes Players at the American Theater last season, will head a new company that will open at that playhouse September 3, according to report recently. Miss Urban, who has been summering in Spokane, had made preparations to leave for California on an automobile trip when the proposition was made to her to head the new stock organization. The house will not reopen under the management of Ernest Wilkes, and it is regarded as unlikely that he will have a company in Spokane next season. John E. Hoppe and Charles P. Robbins, representing the principal stockholders of the theater, are organizing the company which will hold the boards the coming season, according to the announcement. "We have not completed plans," said Mr. Robbins. "It is a little early to say exactly what will materialize. We have taken the matter up with Miss Urban, but nothing has been closed definitely." Miss Urban stated that she would remain in Spokane and was ready to begin work as soon as the company is organized. The other members of the company have not as yet been engaged.

Miss Urban opened the season for the Wilkes Players and played a twelve-weeks' engagement. She returned toward the end of the season for a special two weeks' engagement which established attendance records at the American. Miss Urban will cooperate with the management in selecting players and plays under the new policy.

ROBERT S. PHILLIPS.

RORICK COMPANY IN "RED WIDOW"

ELMIRA, N. Y. (*Special*).—"The Red Widow" proved to be the strongest offering of the season of the Rorick Opera Company the week of August 14. Walter Catlett was a great success as Cicero Hannibal Butts. Clara Palmer, specially engaged for the week, received a warm welcome in the role of Anna Yarvara and scored a triumph. Arthur Cunningham, another newcomer, won favor as Ivan Scorpioff. Leona Stephens was a lively Yvette and Alice Hills did her usual good work as Violet Butts. Bobby Woolsey was a humorous Oswald Butts, William Naughton sang the role of Capt. Basil Romanoff acceptably and Leonard Hollister pleased as Popova. Ernest Geyer and Jack Holden were also seen to advantage. The chorus did unusually good work and the whole production reflected great credit on Director Charles Jones and Musical Director George Lyding. This week "The Yankee Girl" is the bill.

J. MAXWELL BEERS.

HURON BLYDEN,
One of the Favorite Members of the Wilkes Stock Co., which Played a Season In Salt Lake City.

HALIFAX COMPANY ENGAGED

HALIFAX, N. S. (*Special*).—Work is being rushed on the alterations and improvements on the Academy of Music in order that the theater may be in readiness for the opening of the fifth season of the Academy Players.

Sidney Toler opens his fifth season with the company, and John J. Farrell and Louis Albion, who were here last season, have been re-engaged. Others will include Olive Templeton, Leonie Phelps, Vida Crawley, Sidney Brandon Evans, John Litell, Houston Richards, and August Tapley.

SURPASSES "ROAD" PRODUCTION

WILKES-BARRE, PA. (*Special*).—The Poli Players presented "On Trial" the week of Aug. 14. The production was far superior to that of the "road" company which played here last season. In the leading roles were Alfred Swenson, Ann O'Day, Nan Brenard, William Blake, and Miss Hodgkins. The remainder of the cast did splendid work. The jury was made up of G. A. R. veterans. This week "Officer 666" is the bill.

GUS FOGLEMAN.

NEW PLAYERS IN DENVER

DENVER, COLO. (*Special*). — "Too Many Cooks" at the Denham, Aug. 6-12, revealed a cheerful little farce with Robert Harrison and Vera Finlay happily cast. "Potash and Perlmutter," week of Aug. 13, made good from the first laugh. John Dewesse, a native of this city, made the most of Abe Potash. Other new faces are Hilda Graham, William Reiffel, Ralph Lee, and Richard Earle.

FREDERICK D. ANDERSON.

INDIANAPOLIS ON NEW CIRCUIT

INDIANAPOLIS, IND. (*Special*)—After an absence of one year Indianapolis is again to have a popular priced "legitimate" theater. The lease for the Strand has reverted to Shafer Ziegler, who has booked the attractions of the new international circuit, headed by Gus Sun, for the coming season. The name of the Strand will be changed to the Park, a name that was identified with the most successful period of popular priced theatricals in Indianapolis.

MARRY ON THE STAGE

LYNCHBURG, VA. (*Special.*)—A wedding ceremony was performed on the stage of the Academy of Music Friday night, August 18, immediately after the performance by Barney Tassell's Southern Beauty company. Charles Howard David, of Terre Haute, Ind., and Ruby Bardelle Wilbanks, of Memphis, Tenn., members of the company, were the principals and the ceremony was performed by Rev. H. L. Cathey, assistant pastor of the First Presbyterian Church. Tassell gave the bride away and Miss Marian Gray acted as bridesmaid. Forest Nelson was best man. The novelty of a wedding on the stage was responsible for a "turn-away" audience.

JULIAN T. BABER.

VAUDEVILLE HOUSE FOR CAPITAL

WASHINGTON, D. C. (*Special*).—Independent vaudeville managers are contemplating construction of a new theater in Washington to be devoted to high class vaudeville not controlled by the big theatrical interests now in charge of the local vaudeville situation.

Louis C. Fosse, former manager of the Poli Theater here, was in Washington last week looking over available theater property and sites that might be offered for construction of a new theater here.

The theater to be established here will be one of a big vaudeville circuit in the South to connect with one already in existence in the Middle States. The company owns vaudeville theaters in Brooklyn, New York, Newark, Philadelphia, and in other Eastern cities. It can now run a season of sixteen weeks with its own theaters.

It is desired to secure theaters in Baltimore, Washington, Norfolk and Richmond.

BOSTON

Corey and Riter at the Hub—"Hamlet" and "Romeo and Juliet" for the Road?

BOSTON (*Special*).—Messrs. Corey and Riter have assembled a strong cast for their new attempt to put across "The Amber Empress," the musical play tried out in the provinces last Spring. Emma Janvier and Frank Lalor are now in the company as well as Mabel Wilber, Fred Lennox, Thomas Conkey, Donald MacDonald, Louise Allen, Claire Lorraine, Andrew Higginson, Colin Campbell, Daisy Rivette and John Daly Murphy. The piece opened at the Colonial on Aug 21. Max Bendix leads the orchestra. Further notice next week of "The Amber Empress" in its revised state.

"Very Good Eddie," at the Wilbur caught on at once, as was expected. The dancing specialty of Josephine Harriman and William Reardon has been added.

"Katinka" opens at the Shubert on Monday next.

Justine Adams, who made her first appearance on Broadway when "Turn to the Right" opened last week, is a Wellesley girl who last year—her only season of professional experience—was a member of the Craig Players, at the Castle Square, where she displayed a good deal of versatility and cleverness.

There is some prospect of road productions of "Hamlet" and "Romeo and Juliet" by John Craig and Mary Young, now that the stage of the Castle Square is taken for the season by the attractions of the International Circuit. Although he has not yet made definite plans, Mr. Craig has retained the services of some of the members of the Craig Players, among them Al Roberts, Robert Capron and Betty Barnicoat. F. I.

SAN FRANCISCO

Henry Miller Presents "Come Out of the Kitchen" at the Columbia

SAN FRANCISCO, CAL. (*Special.*)—Henry Miller on Aug. 14 presented A. E. Thomas's new comedy, "Come Out of the Kitchen," with the same success that has characterized all of the plays that he has staged in this present engagement at the Columbia. Ruth Chatterton appeared in the leading role and she again covered herself with glory.

The Alcazar offered Forrest Stanley in "Rolling Stones" to good business. This is his farewell week.

The Cort has "Canary Cottage" for the fifth week, to good business.

At the Orpheum Nora Bayes is simply carrying everything before her. On the same bill are Madden and Ford, Harry Holman and company, Boudini Bros., and Spencer and Williams.

The Empress is retaining Sid Grauman's sketch for three weeks. "Twenty Minutes at the World's Fair" is the title.

Pantages had an army act called "Out Post." Mabel Nayon's trained birds were also enjoyed.

Permission was granted by the State Commission Aug. 12 to the Orpheum Theater and Realty company to sell $2,500,000 worth of bonds. Of the issue $1,762,000 will be used to retire part of a former bond issue and $738,000 for the purchase of new property and improvement of present holdings. A. T. BARNETT.

TO OPEN IN ROCHESTER

"Yankee Doodle Dick," Comedy by Virginia Kline, to be Produced

ROCHESTER, N. Y. (*Special*).—The Lyceum began its twenty-eighth season Aug. 22, when Al. G. Fields and his minstrels opened for a three days engagement. Minstrels, Past and Present, is the vehicle used, and it serves to introduce Jack Richards, O. B. Elwood, Frederick Hughes, J. Walter Wilson, Harry Frillman, Al and Don Palmer, Charles Wright, Bobbie Henshaw, Kin Metcalf, Bert Swor, Joe Coffman, John Healey, Johnnie Dove, Eugene DeBell, and Theo. Murphy. "Yankee Doodle Dick," a comedy by Virginia Kline, will be given its premiere by the Tennant Producing Co., Inc., at the Lyceum, Aug. 24. The hero of the play happens along just as a Kansas boom town is being auctioned off, and he straightway outbids the other buyers and wins one perfectly good town. A musical comedy company happens along, and our hero recognizing old friends, sets out to revive the old town. The large company includes Thomas Moore, Everett Butterfield, Harold Vosburgh, Percy Helton, Scott Cooper, James Seeley, Edwin Forsberg, Joseph Adelman, Aubrey Beattie, J. K. Hutchinson, Etienne Girardot, Jacques Martin, Ray Johnson, Robert Smith, Marion Coakley, Edith Maxham, Grace Henderson, Elsie Glynn, Lillian Dix, Rita Coakley and Tracy L'Engle. The play will be seen in Syracuse and Buffalo before going to New York.

B. LEFFINGWELL.

PLAY BEFORE MILITIA

DENVER, COL. (*Special*).—The Colorado Militia is encamped near this city. Under the auspices of the Denver *Post* the Empress bill of Aug. 6 was given at a special matinee performance in the camp. The Denham has been admitting members of the militia who present themselves in uniform, and a number of those who are allowed leave are taking advantage of Manager Woodward's generosity.

"Romona" showed to two weeks of excellent business at the Broadway, beginning Aug. 8.

The Orpheum opens Aug. 21, a week earlier than is usual, with "The River of Souls."

At the Tabor, which has a beautiful new entrance on Curtis Street in addition to the main entrance on Sixteenth Street, Clayton the Mystic and pictures are the attractions. The next venture will be tabloid musical comedy. This should do well judging from the success of the Louis Jacob Company two years ago.

The Sells-Floto Circus showed twice on Aug. 7. Barnum and Bailey's is scheduled for Aug. 23. FREDERICK D. ANDERSON.

BAR CHILDREN FROM ALL THEATERS

BALTIMORE, MD. (*Special*).—Children under 13 years old will be barred from all theaters in the city including motion picture houses and all indoor exhibitions, until the epidemic of infantile paralysis has been stamped out.

Health Commissioner Blake's decision to extend the ban to all theaters in the city is regarded as a victory for the moving picture exhibitors, who appeared in a delegation before the Health Commissioner and asked that he make the proposed ban general and not confine it to halls. The commissioner told the delegation that he would do nothing that could be regarded as "discriminatory."

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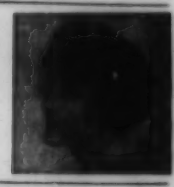

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THEATERS BUSY IN DES MOINES

DES MOINES, IA. (*Special*).—The Berchel opened Aug. 20, with the same policy as last season showing burlesque first three days of week, with high class attractions the later.

The management, Elbert and Getchell, are making every effort to secure all of the high class road attractions, and Des Moines is promised some very good early attractions.

The Empress, playing vaudeville, has been the only theater, outside of motion picture houses, to remain open, and despite the heat has done an enormous business.

The Orpheum opened Aug. 20, under the direction of Martin Beck. George Sackett continues as resident manager.

The Garden, Casino, and Palace Theaters, showing motion pictures, report good business.

John L. Shipley, former publicity man for Elbert and Getchell and the Taft-Frankie Co., has accepted a position with Elliott Sherman ahead of "Ramona."

A. KAHN.

ALBANY THEATERS OPENING

ALBANY, N. Y. (*Special*).—The leading theaters which have been closed during the Summer months are now beginning to throw open their doors and in another week the season will be well under way.

The Empire opened this week (Aug. 14-19) and the patrons of burlesque were out in full force. J. Herbert Mack's Maids of America company was the opening bill.

The vaudeville bill offered at Proctor's Grand proved a strong drawing card week Aug. 14-19. Wilson, Franklyn and company, Fay and Bentley, Four Hortons, Gardner's Maniacs, and "Odone" headed the bill the first half of the week. They were followed by the Six Harvards, Jim McWilliams, Weeks and Mandville, Dorenzo and [illegible].

Harmanus Bleecker Hall opened the season Aug. 19 with James T. Powers in the comedy, "Somebody's Luggage," to be followed by Neil O'Brien's Minstrels Aug. 22.

The Majestic inaugurated its vaudeville season week Aug. 14-19, the following appearing: Cycling Bresilins, Eunice Howe, William Dick, and the Four Wanderers. Business was good.

GEO. W. HERRICK.

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COMPANIES PLAY BALL IN CANADA

EDMONTON, ALTA. (*Special.*)—The Pantages Theater staff at Edmonton has a baseball team which meets teams made up of the members of the companies playing there each week. Companies coming here should undergo baseball training before they get to Winnipeg so as to be in shape to give the Edmonton team battle.

CHICAGO MANAGERS ACTIVE

New Circuit to Restore Melodramas to Favor—Managers' Ass'n Election—News of Plays and Players

CHICAGO, ILL., Aug. 22. (*Special*).—Mid-West showmen are enthusiastic over the new season. The few productions which have gone out opened under such favorable conditions that there is believed to be hope for the one-night stands. The big business of "The Little Girl That God Forgot" at the Imperial last week leads those interested in the success of the new International Circuit to predict a return to favor of melodrama. The Imperial season opened with Kibbie's "Uncle Tom's Cabin" which drew a nice business but the gross could hardly be taken as an indication of the favor to be extended the new circuit. "The Little Girl That God Forgot" was viewed as the real test and the big business for the time of year has given encouragement to showdom generally.

E. C. Wilson's "The Shepherd of the Hills" opened early last week at McHenry, Ill., George H. Fubb's "Iky and Abey" opened last week in Michigan to profitable returns. Harvey D. Orr's "Million Dollar Doll" (eastern) opened Sunday in Benton Harbor, Mich., and the western company, under the management of his son Harold Orr, takes to the road shortly.

"Which One Shall I Marry?" opens Thursday of this week at Fort Wayne, Ind. The vaudeville act has been turned into a play which is expected to be first class. "My Mother's Rosary" opened this week at St. Louis, Mo., after rehearsing here for a couple of weeks. The company moved to that point in the middle of last week.

The cast of "Which One Shall I Marry?" includes Ainsworth Arnold, Marguerite Henry, Edgar Murray, Sr., Tommy Shearer, Marie Kinsey, Charles Richards, Daryl Goodwin, S. H. Horner, and Harry Farnum, manager. The cast "My Mother's Rosary" includes Horace Noble, Maxine Alton, Herbert Bethew, Theresa Loraine, Nancy Chapin, Tommy Carey, Carl Runyon, Lester Walters. Roger Murrell is manager and Harry Mack is in advance.

Lorin J. Howard, who is rehearsing the "Which One Shall I Marry?" company, recently returned from New York, where he had long talks with Gus Hill, George Nicolai, and other powers of the International circuit. Mr. Howard is very enthusiastic about the new circuit. Mr. Howard is also interested with Ed. W. Rowland and others in a vaudeville production concern which is expected to develop into the largest thing of the kind in the country.

The Mid-West Theatrical Managers' Association met in Chicago last month and elected officers provided for selection by vote of the members in the constitution and by-laws, including Karl G. MacVitty as president, Orville Bunnell as secretary, and L. C. Zellano as treasurer. The vice-presidents represent the various States that have membership in the association and are appointed by the president, who has announced that he has decided upon Harry Chapelle, of Madison, for Wisconsin; G. E. Boyce, of Waterloo, for Iowa; Al. E. Markham, of Rochester, for Minnesota; Sam Carlton, of Frankfort, for Indiana; James Wingfield, of Chicago, for Illinois; Mike Lavery, of Pittsburgh, for Kansas; W. C. Finney, of Paducah, for Kentucky; W. F. Kelley, of Ironwood, for Michigan, and F. R. Gervers, of Wessington Springs, for South Dakota. In addition to these Fred Le Comte was again named as vice-president at large. The president, secretary and treasurer act with an advisory board appointed by the president on matters requiring immediate attention. President MacVitty named five members of this board as follows: Merle H. Norton, E. E. Meredith, Fred A. Byers, William T. Gaskell, and Charles D. McCutcheon.

Guy Hardy, formerly business manager of the Auditorium, and A. L. Perry, formerly treasurer at the Illinois, have leased the Fine Arts Theater and will offer first-class attractions there the coming season. It is said that they have several shows under consideration. They are enlarging the seating capacity and increasing the size of the stage.

Merle H. Norton is sending out "The Natural Law" this season. It will open Aug. 27 at Gary, Ind. A strong cast has been engaged. Mr. Norton will also have out two companies in "Freckles," one of which opens at Denton Harbor, Mich., Aug. 31, and the other at Ottawa, Ill., Sept. 4.

Halton Powell's "Broadway After Dark," which was known last season as "Any Man's Sister," will open on the International circuit at the Imperial in Chicago Sept. 3. "Step Lively," another Halton Powell attraction, opens at Benton Harbor, Mich., Sept. 3. George Donahue will be back with his show and Will A. Junker ahead. Still another Powell attraction, "Little Peggy O'Moore," opens at Atlanta, Ga., Sept. 4.

Gilboa and Milliken have leased "The Missouri Girl" from Fred Raymond, of Sycamore, Ill., and will take it to the very small towns the coming season.

John Winninger was in Chicago recently engaging people for his stock company.

William C. Cushman is conducting rehearsals of "This Is the Life," which goes into the one-night stands again the coming season.

"In Old Kentucky" opened last Sunday at Waukesha, Wis., under the direction of Rowland, Clifford and Gatts.

Lorn J. Howard plans dramatic productions of Briggs's cartoons, "The Days of Real Sport" and "When a Feller Needs a Friend," which have appeared in the Chicago *Tribune* for years and won high favor.

Jack Lewis opened the Lewis-Oliver Players at the Hippodrome at Fairmont, W. Va., this week. Dave Hellman and wife and Richard Glanceton were sent to the company from here by A. Milo Bennett.

Joseph Sheehan and Edward Beck have the Boston English Opera company organized and will open the season in September. William Franklin Riley is manager of the company and Sam Thall does the booking. It is the most important organization traveling out of Chicago. Basil Horsfall takes out the Chicago English Grand Opera company, but does not open it until Oct. 23.

W. W. Wilson is putting out two companies to play "The Movie Man." The first one opens Aug. 28.

Gaskell and MacVitty are organizing four offerings for the coming season. "Graustark" opens Aug. 27, "The Shepherd of the Hills" Aug 28, "The Other Man's Wife" Sept. 2, and "Rebecca of Sunnybrook Farm," Sept. 4. The two named first are now in rehearsal and the others start this week. "The Other Man's Wife" is by Victor E. Lambert and is thought to be a strong bill. Anne Hamilton, who was featured a few seasons ago in "The Call of the Heart," and who has recently been in vaudeville, is featured. Edwin Vail is also in the cast.

Virginia Sterron, who has been identified with many musical shows in the Middle-West, has gone into vaudeville this year, being with William O'Clare and His Shamrock Girls, an offering which started its season this week at the Columbia Theater at Davenport, Iowa.

Dr. and Mrs. D. R. Sherman, of Minneapolis, Minn., visited Mr. and Mrs. Robert Sherman in Chicago last week.

Fred Walton, who is going with Gaskell and MacVitty's "Graustark," has presented Karl G. MacVitty with an autographed photo of Edwin Booth, which is very valuable.

May Nannary is here from San Francisco and has authorized A. Milo Bennett to engage a couple of players for a dramatic sketch, which she will present on Association time.

Helen Lackaye (Mrs. Harry Ridings) started rehearsals with "Overtones" this week, having Georgia Fawcett and Lucille Lennon in her support. Miss Fawcett played the part last season, but Miss Lennon is new. Both were secured through A. Milo Bennett.

"On Trial" is the bill at the Imperial this week, under the direction of Frank A. P. Gazzolo. In the cast are Harry Minturn, Dorothy La Verne, Burt Rae Gilbert, Lottie Emmons, Billie Liecester, Burt Bence, A. L. Hoeny, Gus Arthur, and Frank Batton.

George Gatts is making three or four productions this season. The first is "Truxton King," which opened Sunday at Detroit, Mich. Margaret Neville and Frank Day are prominent in the cast.

Ray Raymond is rehearsing with William B. Friedlander's "The Four Husbands," which plays big vaudeville time in the East.

Garrick: "Step This Way" opened on Thursday night of last week and the preformance is giving excellent satisfaction, so the chances are that the piece is in for a successful engagement. Lew Fields pleases his admirers greatly and Beth Lydy, prima donna, awakens additional interest as she sang in the North American cabaret for a long season a few years ago.

Cohan's Grand: "The Cohan Revue" opened Monday night and took the city by storm.

Cort: "Fair and Warmer" is doing a big business for hot weather.

Palace: "World of Pleasure" is in its last week of a successful Summer run.

E. E. MEREDITH.

VAUDEVILLE CIRCUITS JOINED

SPOKANE, Wash. (*Special*).—Charles W. York, manager of the Auditorium, is awaiting the conclusion of negotiations between Oliver Morosco, John Cort and William Morris relative to the proposed new "big time" vaudeville venture. The Autorium is expected to handle the attractions here, which will be provided by vaudeville road companies. The information Mr. York has received indicates that eight acts will make up each programme and they will stay two or three days each week in Spokane. The Cort-Morris plan is to engage some nationally known favorite to head each company, with the programme rounded out by diversified numbers to make a complete vaudeville entertainment. Manager York states that the attractions are assured for Spokane without any conflict with the regular Auditorium bookings of road shows.

Consolidation of four of the principal vaudeville circuits, now playing in the Northwest and Pacific Coast, with booking affiliations with a large Australian Circuit, was completed in San Francisco recently, according to word that reached T. R. Conlon, manager of the Hippodrome Theater. The Hippodrome will be strengthened materially in the new alignment, although the Spokane policy will probably not be greatly changed. The big booking amalgamation includes the Ackerman and Harris Circuit, operating theaters in the Pacific Northwest; the Western Vaudeville Managers' Association controlling the so-called "Little Orpheum" attractions, under Martin Beck and Mort Singer, formerly shown in Spokane at the Strand Theater; The Hippodrome Circuit, operating vaudeville theaters in California and Oregon; the Kelly-Burns Circuit, operating in the smaller Northwestern cities, which formerly furnished attractions for the old Hippodrome and Spokane theaters in Spokane; and the Brennan-Fuller Circuit, operating vaudeville theaters in Australia. "Under the new management all our acts will be given fifty weeks of solid time," said Manager Conlon. "After Sept. 6 there will be no holdover acts, and every show will have a complete new programme of six acts, direct from the East, and we will continue to change bills twice a week. Booking offices will be maintained in New York and Chicago."

Daniel L. Weaver, pioneer theatrical man, and for the last year manager of the Washington-Montana Investment Company, an investment banking concern with offices in Spokane, has gone to Butte and may locate there permanently.

In order to raise a fund with which stranded actors may be assisted, the local lodge of the Theatrical Mechanical Association is planning a novel picnic. In this project they have been promised the assistance of the theatrical managers. One of the nearby lakes will be selected for the picnic. The committee of the lodge in charge of the affair is headed by Rudolph LeLeon.

Leo Jan and Mischel Cherniausky, Russian musicians, will appear in Spokane at the Auditorium Theater, Sept. 5 according to the announcement of their advance agent, Howard Edie, who has been in Spokane the last few days.

ROBERT S. PHILLIPS.

COOL SPELL AIDS THEATERS

ST. LOUIS, MO. (*Special*).—A break in the intense Summer heat that has been the lot of St. Louis, in common with all the middle West for the past eight weeks, came last Saturday, and on Sunday night the show business enjoyed a return to something like normal. The Park and Shenandoah, the Empress, and the Kings played to packed houses, and the smaller picture houses and airdomes were crowded.

The Columbia is announced to open for its regular vaudeville season on Sunday, Sept. 3.

The new Orpheum, which will later succeed the Columbia as the St. Louis end of the "big time," has been somewhat delayed in building and may not open till late in the Winter.

The Shenandoah, which has been in pictures all Summer, will open as a ten and twenty cent vaudeville house on Monday, Aug. 28. This house will play Marcus Loew booking and promises the best of attractions at the price.

PLAY LIFE IN FAR AUSTRALIA

"Peg 'O My Heart" A Big Success—An American Manager's Popularity—Personal Gossip of People Known in the States

SYDNEY, AUSTRALIA, Aug. 1 (*Special*).—"So Long, Letty," has left Her Majesty's, Sydney, for Melbourne after a season extending over four months, to capacity houses; the same has now been replaced by the Williamson's extravaganza, "Mother Goose," with Harry Farrow as the Dame; Maud Fane, principal girl; Queenie Paul, and Lilian de Venny, alternately as principal boy. Gladys Moncrieff has left this combination for a tour of South Africa, with the Williamson firm's company playing "So Long, Letty."

"Peg o' My Heart" at the Palace, is the biggest success in the show line in Sydney for some years, hundreds being turned away nightly. Messrs. Tait Brothers are to be highly congratulated on their successful initial theatrical venture. Sarah Allgood, in the name part, is all that could be desired, and is already a distinguished favorite with local playgoers. E. W. Morrison is the producer.

Hale Hamilton and Myrtle Tannehill are appearing with emphatic success at the Princess, Melbourne, in "Get-Rich-Quick Wallingford." Mr. Hamilton's original New York creation. Business good.

Sylvia Bremer is understudying in "Peg o' My Heart." Aniola Pearce is also with this company as stage-manager, and Harold Bowden is in charge of the front of house. Messrs. Tait Brothers seem to have bagged all the best in the profession as regards staff.

Paul Dufault is at present appearing in New Zealand under Freddy Shipman's banner with good results. The company were augmented last week by the arrival of Harold Whittle (accompanist) and Jack Griffiths, who will go on in advance of the tour throughout Australasia.

"On Trial," with Frank Harvey and Madge Fabian in the leading roles, is drawing good business to the Criterion, Sydney. Frank Elliott is also now with this combination, which comprises Roy. Redgrave, Sidney Stirling, Gwen Burroughs, Lewis Willoughby, and a host of clever performers. Dorothy Seacombe is the star child actress to assist in the role of the Daughter. She does so with very gratifying results. J. W. Haxlitt is still in front for the firm at this house.

The "Tivoli Follies," under the McIntosh banner, will return here next week with new novelties for a short season before touring New Zealand, with Harold Bowden in advance of the tour. The Three Kundles (wire walkers) are at present supplying a pretty turn. Burt Shepherd, the whip king, and Harry De Coe (balancer), are also doing well. The star of the bill for the past weeks has been Marie King Scott in a ludicrous get up; her patter and delivery are exceedingly bright, and she is by far the best of American artists to make good here lately. Bill Pruitt (cowboy tenor) and Cardo and Noll, operatic singers, are on the bill, the latter supplying a capital turn which brings down the house nightly. Gardiner and Revere cause much merriment by their efforts in burlesquing other turns on the same bill. Altogether the bill as presented for the last four weeks is a most attractive one.

Messrs. Wirth Brothers's new building is an ornament to the city, and comfortable seating, accompanied by an uninterrupted view of everything going on in the arena and on the stage, are the best means of advertising the shows held there. They have imported Dr. Leonard Durrell to stage a huge attraction in the shape of a Water Drama, the circus, the circus arena for the time being will be used as a lake, this spectacle is entitled "Kultur."

George Marlow has "struck oil" with his Shakespearian combination, at present appearing to huge houses at the Adelphi. The company originally intended playing Melbourne for six weeks, but the season finished after fourteen weeks to packed houses all the time. The same experience has been meted out to the Sydney shows. Allan Wilkie is the star and is supported by Miss Hunger Watts, Miss Elwyn Harvey, Valentine Sidney, and Walter Hunt, John Cosgrove, Fred Kehoe, and Fred Patey. The latter also acts as stage manager and is a most capable man. Mr. Albert Goldie, the Marlow press man, left for a short trip to Adelaide last week and will be absent for about three weeks. Cecil Marks reports great business with the Panto "Dick Whittington" wherever they go; they are at present in Melbourne, and have been there for eight weeks. Carrie Moore and Dan Thomas are the leads.

The J. C. Williamson Panto "Mother Goose" has had an excellent season so far, the theater being packed at every show. During the gala week they gave two shows every day to record business, and George Matheson and Bob Beeston, the manager and treasurer, were to be found frequently in the office having their meals just before the shows started; so great was the rush they were practically unable to leave the house.

D. W. Griffiths's star film, "The Birth of a Nation," has had a good season at the Royal Sydney under the Williamson regime, with C. B. Westmacott and H. H. Manaar in charge.

Waddington's, Ltd., have added two more theaters to their already attractive list of comfortable houses. The latest is the Huge Glaciarium, used recently as an ice skating rink and later by Messrs. West's pictures. The other theaters at Darlinghurst are also doing well, and the Globe and Strand are featuring the William Fox films after their release from the J. C. Williamson management.

Mrs. Harry Diver (Helen Burdette) was a passenger by the Sierra recently for America, with her little son. She intends trying the picture work and is the widow of the late Harry Diver, one of Australia's most cultured actors, who made a reputation here through his appearance with the late George Rignold as Iago in "Othello."

The Ben Fuller Amphitheater Sydney is doing well with the Bert Le Blanc Revue company, playing "In Old Seville." They will follow with "The Gay Mrs. Cohn," featuring Maude Miles. The extravaganzas are well staged and very humorous and in consequence very popular. Bell and Betty in a refined and novel dance scene score one of the hits of the bill, and Eloise Taylor (balladist) and Mable and Maife do a fair humorous turn; Percival, in a clowning musical act, goes down with acceptance. Mr. Douglass is now with this firm as general manager.

Mendal and Nagel (American artists) in a scene entitled "Street Musicians" open at this house on Saturday week, and also Ellen Fleury returns.

George Marlow (always enterprising) is arranging for the appearances of the Gonsales Opera company to open at the Princess Theater, Melbourne, at the end of the month. There is a complete combination including orchestra, principals, chorus and scenery to present all the Italian grand operas. Allan Wilkie must have proved a gold mine for the genial Marlow, who now smiles as broad as any stage Irishman. The leading artists concerned with the opera company include Miles. De-Revers, Gonsales, Valoni, Russo and Piccoli. Messrs. Cappelli, Deerradi, Lolo, Filippini, Scamuzzi, Gacialli and Pasdovani. Conductors are Messrs. Giovanni, Gonsales, and Ernesto Gonsales, with Lorenzo Gonsalez as business manager.

T. H. Eslick has had to close the evergreen White City owing to the weather conditions. He is now renovating the old Dancing Saloon and will rename it the Palladium and will personally direct the new attraction with many new novelties commencing about June 1. This genial American citizen always merits success for the courtesy and behavior shown to his many patrons. He is one of the most popular men in Sydney at present, and it would be wise of America to send more of his class over here.

Edward Branscombe has ceased with his Garden Theater Darlinghurst for this Summer and will tour with the Green Combination during the Winter months, after which they will return to their former home of triumphs.

Szellusky, the Russian violinist, had a most successful season of five concerts here at the Palace Theater and St. James's Hall, under the Tait's direction, but the affair was altogether too brief. Harald A. Bowden acted as manager for the season for the Tait firm.

"Madame X" opens at the Criterion, Sydney, for a short season of five nights only to allow of an opportunity for Madge Fabian in the leading role which she has played with considerable success in London and Africa. Frank Harvey will appear as Laroque. There is a good support.

The New Zealand tour of "Under Fire" is over, having ceased "to beat" after a few weeks only. The company will return to support Julius Knight in a season opening with "The Silver King" at the Royal.

Hugh J. Ward returned from Melbourne last week looking the picture of health after seeing the new productions over there launched, viz., "The Boomerang" and "So Long Letty," which seem to be bidding for an Australian record.

BRUCE R. HUTTON.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—Manager "Pat" Garyn is to be complimented for the fine bills he puts on at Keith's Theater, the one Aug. 14-16 being especially good. Sarah Padden and company in "The Clod," was the headliner.

Academy of Music opens Aug. 28 with Folies of 1916 burlesque.

Majestic Theater commences the season Labor Day with Harry Clay Blaney in "In Walked Jimmy."

Empire Theater, Hoboken, commences the season Aug. 21 with the Bon Ton Burlesquers.

Jersey City Lodge of Elks celebrated its twenty-fifth anniversary Aug. 16 with a frolic, cabaret and dinner.

Richard A. Wolff of this city, has gone away as electrician with the Maids of America Burlesquerers.

WALTER C. SMITH.

BETTER VAUDEVILLE FOR SOUTH

Gus Sun Attractions to Be Played in Circuit of Fourteen Towns

WINSTON-SALEM, N. C. (*Special*).—O. A. Savin, the popular manager of the Paramount, Pilot and Elmont Theaters of this city, returned last week from Ocean View, Va., where he attended the annual convention of the Virginia and North Carolina Vaudeville Managers' Association. An agreement was formed at the meeting, whereby the Gus Sun Agency will furnish the vaudeville attractions for a circuit of fourteen southern towns. The first bill will open at the Paramount, Winston-Salem, Aug. 28. Each company will play a season of fifteen weeks. Embraced in the circuit are Wilmington, Rocky Mount, Durham, Greensboro, Charlotte, Goldsboro, Kinston, Salisbury and Winston-Salem in North Carolina; Petersburg and Newport News in Virginia; Bluefield in West Virginia, and Salisbury and Uniontown is about to obtain better attractions for this part of the country. Of late years "slapstick" comedy has been the rule in vaudeville programmes and the playgoing public has not been satisfied.

The Paramount Theater, entirely renovated and redecorated, opened for the season on Aug. 19. Motion pictures will be shown up to Aug. 28, at which date the vaudeville season will being here with "The Teddy Bear Girls."

WILLIAM LONDON.

GAYETY OPENS MILWAUKEE SEASON

MILWAUKEE, Wis. (*Special*).—The Gayety Theater opened last week, being the first playhouse to begin the new season. This popular theater will now be managed by C. J. Fox who is familiar to all patrons through his former position in the box office. Others on the 1917 staff are J. Krause, box office; Walter Clauder, orchestra director; and J. Warner, stage manager. It is pleasing to note the improvement of this season's productions over last. This week's performance features Eddie Dale and Jimmie Cooper as the male leads.

Ringling Brothers' circus played two performances here this week to the usual circus crowds.

The Majestic Theater will open its 1916-17 season August 28, under the management of James Higler. This house will continue to play Orpheum time vaudeville as previously.

The Crystal Theater, under William Gray, featured last week a musical act entitled "At Ocean Beach."

The Alhambra, under Geo. Fischer, played Pauline Frederick in "A Woman in the Case," and Marguerite Clark in "Little Lady Eileen." In addition to the regular Burton Holmes-Travel Pictures and the balance of the Paramount Programme.

The Merrill, the Butterfly and the Strand continue to show good motion pictures.

J. A. KESS.

JAMES MADISON

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ATLANTIC CITY

Motion Picture Prices Lowered—"Mr. Lazarus" Pleases

ATLANTIC CITY, N. J. (*Special*).—A pleasant surprise was in store for those who saw "Very Good Eddie" at any one of the last three performances during the engagement at the New Nixon the week of Aug. 7. Several members of the New York company, including Oscar Shaw, Ernest Truex, and Alice Dovey replaced those who were playing the leading parts.

"Please Help Emily," which was exhibited for three days beginning Aug. 10, turned out to be a disappointment in spite of the alluring press notices. It is to be hoped that the managers will now begin to look to our native shores instead of to England for dramatic material. The play possesses little interest, although the author, H. M. Harwood, no doubt hoped to construct a complicated and amusing farce. John Harwood furnished the best piece of acting as the valet.

While the prices for the "Cohan Revue of 1916" are on the ascending scale the prices for the "million" dollar picture, "Civilization" have been lowered. How little newspaper comment there is concerning the waning interest in moving pictures! Does this mean that the silent drama is coming to a dramatic end in a silent manner?

With the exception of the local newspaper critics— the reason of whose admittance was obvious—the correspondents and critics were barred from the "Cohan Revue." When it is recalled that the merchants who place the show's advertisement in their store windows are honored with two passes it seems that George M. Cohan intended something for his own staff when he put into the mouth of James C. Marlowe, the manager of the opera house, the following: "I'm as much of a manager as a lot of other managers on Broadway." Week of Aug. 21 John Mason in "Common Clay" will be seen at the Apollo.

Big audiences were the rule at Keith's the week of Aug. 14, when Emma Carus was the attraction. Miss Carus has reduced in weight some 55 pounds and now delivers lectures on how to get thin. Assisted by Larry Comer she goes through a singing act which shows the effects of "plugging" very plainly. Miss Carus sings Irving Berlin's latest song anent Florida, which adds nothing to his present fame.

As a contrast to this "plugging" act the bill offered Mr. Leo Beers, "an artistic entertainer." He was. Every song was humorous and clever. Mr. Beers is billed as a newcomer to vaudeville. If so, the old timers could take many a profitable lesson from him. A sketch entitled "Cotton Stockings," by Edgar Allen Woolf, was very amusing.

Henry E. Dixey in "Mr. Lazarus" by Harvey O'Higgins and Harriet Ford was the attraction at the New Dixon the week of Aug. 14. The play, as in Chicago, seems to have taken both with the public and the critics. Review later.

Three days, Aug. 24, 25, 26, Julia Sanderson, Donald Brian, and Joseph Cawthorn will be seen in "Sybil" before the Jacobi operetta resumes its New York engagement.

FREDERICK C. RUSSELL.

NEW POLICY FOR SCRANTON HOUSE

SCRANTON, PA. (*Special*).—The New Academy Theater, leased by S. Z. Poli, is to be devoted to the presentation of high class legitimate attractions and to productions of the International Circuit company this season. The theater will open on Labor Day with James Carroll continued as manager. Numerous improvements are to be made to the stage and the main part of the theater. The present policy is to have the standard one dollar and a half attractions presented the first three days of each week, and for the last three days, a company of the International circuit will present an attraction at popular prices. Manager Carroll has gone on his first vacation in six years. He will tour New England in an automobile, and also spend some time with his sister in Atlantic City. During his absence Fred Whitbeck, the new manager of the Poli, will be in charge of the stock organization, while arranging for the opening of the theater.

C. B. DERMAN.

STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

NEW YORK

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10, 1915—indef.
CHEATING Cheaters (Al. H. Woods): N.Y.C. 9—indef.
COAT Tales (Arthur Hammerstein): N.Y.C. July 31—indef.
CAMMON Clay (A. H. Woods): Atlantic City, N. J. 21-26.
DITRICHSTEIN, Leo (Cohan & Harris): N.Y.C. Sept. 4—indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 0—indef.
FAIR and Warmer (Selwn and Co.): Chgo. 7—indef.
FAST and Grow Fat (Chas. Dillingham): N.Y.C. Sept. 1—indef.
FLAME, The (Richard Walton Tully, Inc.), N.Y.C. 31—indef.
FOR the Man She Loved (Arthur C. Alston): Richmond, Va., Sept. 4-9; Wash., 11-16.
GIRL He Couldn't Buy (Arthur C. Alston): Camden, N. J. Sept. 4-9; Phila., 11-23.
GUILTY Man (A. H. Woods): N.Y.C. 18—indef.
HAPPY Ending (Arthur Hopkins): N.Y.C. 21—indef.
HIS Bridal Night (A. H. Woods): N. Y. C. 16—indef.
HIT-the-Trail Holliday (Cohan & Harris): Boston, Sept. 4—indef.
LITTLE Bit of Fluff (Messrs. Shubert): N.Y.C. 28—indef.
LITTLE Girl in a Big City (Arthur C. Alston): Buffalo, Sept. 4-9.
LITTLE Girl in a Big City (Arthur C. Alston): Morristown, N. J. 25, Easton, Pa. 26, Schenectady, N. Y. 28-30, Oneonta 31.
MARGERY Daw (John Cort): Chgo. 27—indef.
MELODY of Youth (Jas. K. Hackett & Geo. C. Tyler): Boston, Sept. 2—indef.
MURDOCK, Ann (Chas. Frohman, Inc.): N.Y.C. 14—indef.
NOTHING But the Truth (H. H. Frazee): Long Branch, N. J. 31-Sept. 2.
O'HARA, Fiske (Augustus Pitou, Jr.): Algona, Ia. 23, Hampton 24, Austin, Minn. 25, Minneapolis 27-Sept. 2, St. Paul 4-9.
RING, Blanche (Frederick McKay and Messrs. Shubert): N.Y.C. 15—indef.
ROBSON, May: New Bedford, Mass. 23, Plymouth 24, Milford 25, Manchester 26, St. John, N. B. 28-29, Amherst, N. S. 31, Moncton, N. B. Sept. 1, 2, Fredericton, 5, Calais, Me. 6, Bangor 7, Belfast 8.
SEVEN Chances (David Belasco): N.Y.C. 8—indef.
SILENT Witness (H. H. Frazee): N.Y.C. 10—indef.
SOMEBODY'S Luggage (Messrs. Shubert): N.Y.C. 22—indef.
SUNNY South (J. C. Rockwell): Derry N. H. 28, Suncook 28, Pittsfield 30, Tilton 31, Franklin Sept. 1, Bristol 2, Lebanon 4, Woodstock, Vt. 5, Windsor 6.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. 17—indef.
UNCLE Tom's Cabin (Wm. H. Kibble): Goshen, Ind. 23, Ft. Wayne 24-26, Van Wert, O. 28, Lima 29, Tiffin 30, Findlay 31, Fremont Sept. 1, Elyria 2, Youngstown 4.

PERMANENT STOCK

AKRON, O.: Colonial.
ALTOONA, Pa.: Lakemont.
ASHEVILLE, N. C.: Majestic.
BAKERSFIELD, Cal.: Airdome.
BALTO.: Colonial.
BOSTON: Lexington Park.
BRIDGEPORT, Conn.: Lyric.
BRYANTVILLE, Mass.: Trumbull Players.
CANTON, O.: Meyer's Lake.
CLEVELAND: Colonial.
COLORADO SPRINGS: Colo.: Burns.
COLORADO SPRINGS, Colo.: Opera House.
COLUMBUS: Olentangy Park.
DALLAS, Tex.: Cycle Park.
DENVER: Denham.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Roricks.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Poli.
JOPLIN, Mo.: Van Dyke-Eaton (F. Mack).
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
NEWARK, N. J.: Olympic Park.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Orpheum.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Me.: Keith's.
PROVIDENCE, R. I.: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Avon.
ROCHESTER, N. Y.: Temple.
SAN FRANCISCO: Columbia.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SPRINGFIELD, Mass.: Poli's.
ST. JOSEPH, Mo.: Airdome.
ST. LOUIS: Park.
SIOUX CITY, Ia.: Princess.
TORONTO: Royal Alexander.
TRENTON, N. J.: Trent.
UTICA, N. Y.: Shubert.
WASHINGTON, D. C.: Howard.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Poli's.
WILLIAMSPORT, Pa.: Vallamont.
WORCESTER, Mass.: Worcester.
YOUNGSTOWN, Ohio: Idora Park.

TRAVELING STOCK

BENJAMIN, Jack: Belleville, Kan. 21-26.
DE VOSS, Flora: Hillsboro, Wis. 21-26.
LEWIS: Overton, Neb. 21-26.
MALLORY, Clifton: Camp Point, Ill. 23, Bushnell 24, La Harpe 25, Whitehall 26, Aledo 28, Monmouth 29, Keithsburg 30, Hoopeston 31, Richmond, Ind., Sept. 1.
STRONG, EDWIN: Pender, Neb. 21-26.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): Phila., 22-Sept. 9.
AMBER Empress (Corey and Riter): Boston 21—indef.
COHAN Revue (Cohan and Harris): Chgo. 21—indef.
FIELDS, Lew (Messrs. Shubert): Chgo. 17—indef.
GIRL From Brazil (Messrs. Shubert): N.Y.C. 28—indef.
HYAMS and McIntyre (Perry J. Kelly): Easton, Pa. 25, Harrisburg 26, Reading 28, Altoona 29, Johnstown 30, Canton, O. 31, Toledo Sept. 1-3, Detroit 4-9.
KATINKA (Messrs. Shubert): N.Y.C. 14-26, Boston 28—indef.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—indef.
PRINCESS Pat (John Cort): N.Y.C. Sept. 4-9.
SYBIL (Chas. Frohman, Inc.): Atlantic City, N. J. 25-26, N.Y.C. 28—indef.
VERY Good Eddie (Marbury-Comstock): Boston 14—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WORLD of Pleasure (Messrs. Shubert): Chgo May 17-Aug. 26.
ZIEGFIELD Follies of 1916 (Florenz Ziegfeld): N.Y.C. June 12—indef.

MINSTRELS

FIELD, Al. G.: Rochester, N. Y. 22-23, Erie, Pa. 24, Youngstown, O. 25-26, Columbus 28-Sept. 2, Louisville, Ky. 4, 5, Lexington 6.
O'BRIEN, Neil (Oscar F. Hodge): Watertown, N. Y. 23, Norwich 24, Oneonta 25, Binghamton 26, Elmira 28, Olean 29, Niagara Falls 30.
RENIX Brothers: West Union, Ia. 21-26, Tipton 29-Sept. 1, Grinnell 4-8.

CIRCUS

BARNES, Al. G.: LeRoy, N. Y. 23, North Tonawanda 24, Niagara Falls 25, Buffalo 26.
BARNUM and Bailey: Denver 23, Sheridan, Wyo. 25, Billings, Mont. 26.
BUFFALO Bill and 101 Ranch: Chgo. 18-27.
GENTRY Brothers: Northfield, Minn. 23, Owatonna 24, St. Peter 25, Shakopee 26.
RINGLING Brothers: Lincoln, Neb. 23, Hastings 24, Grand Island 25, Norfolk 26.

MISCELLANEOUS

SMITH-Spring-Holmes Orchestral Quintet: Chelsea, Mich. 23, Waterloo, Ind. 24, Wilshire, O. 25, Red Key, Ind. 26, Fortville 28, North Vernon 29.

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Men

Albright, Frank. Carl Axzell.
Bailey, Oliver. Edward B. Baker, Samuel Beach, Belle and Jones, Eddie P. Bowers, Leonard Brown, Mr. Bryan, E. S. Bunch, Frank Bunman.
Cohen, Harry I. A. Colette, Gilbert Conley, Bernard Cranev, W. A. Crimans.
Dayton, George A., F. H. Dean, Karl L. Dietz, Sanford Dodge, Edward Durand.
Eldridge, Stanley.
Forde, Edward. J. Herbert Frank.
Gibson, Ted, Arthur Greene, Lawrence Grossmith, M. Guarro.
Hanaun, Bertram, Lee Harney, Frank Halten, O. J. Herblin, Al. Herman, Burton Holmes, O. H. Holland.
Kane, Whitford H. Keefer, Perry J. Kelly, Bruce Kent, Cecil King, Frank Kingdom, Harry Kramer.
Lambert, Jack, Richard La Salle, Edwin Lauder, Lowry Lawrence, David Howell Lindley, Letser, Lonergan, W. I. Lonergan, W. I. Love.
Macauley, William, Harry B. Marshall, G. T. Meech, Frank Millo, Henry Mortimer.
North, Sport.
Phelan, Eddie, Richard Pitrot, Paul Potter, David Powell, D. H. Primrose.
Raymond, Melville B., William J. Riley, Calvan Rische, Jack Rollins, P. H. Ryley.
St. Vrain, Richard, H. B. Smith, Russell E. Smith, W. A. Somers, Sorenson, Louis Stearn.
Thayer, Joe.
Voelker, Frederick.
Wilson, Hepburn.

Women

Abbott, Marion, Mrs. Townsend Allen, Thelma Anglin.
Bainter, Fay, Minnie Baker, Martha Bowes.
Carrette, Bessie M., Kittie Cheatham, Ina Claire, Helen Cook, Jane Cooper, Edna Archer Crawford.
Davies, Elizabeth D., Minnie Dupree.
Felle, Nettie.
Gear, Florence, Lain Glaser, Haddon, Noel, Florence Oliver Hart, Mazie Hartford, Mrs. R. Paul Harvey, Mrs. H. Orris Holland.
Johns, Florence.
Knight, Rita.
London, Gertrude, Helen Lynn.
McGrath, Ada, Florence Martin, C. Merrill, Belva Morrell, Dorothy Mortimer, Nellie Mortyne, Mrs. Annie Mortimer.
Nesbitt, Cathleen, Neldo Noble.
Ouiv, Mrs. P. G.
Reece, Jean.
Seymour, Mrs. H. S., Truly Shattuck, Leila Shaw, Mrs. F. Sheperd, Blanche Shirley, Vera Shore, Margaret Skirvin, Mrs. B. Snever, Lillian Sterling, Muriel Starr.
Turner, Grace Gorman.
Valle, Myrtle, Mrs. B. B. Van, Mabel Vanet.
Warner, Genevieve, Jean Wallwick, Oliver West, Francis White, Sussanne Willis, Nellie Wilson, Alice C. Wood.

AMUSEMENT PARK FOR FT. DODGE

FT. DODGE, Ia. (*Special*).—An organization of businessmen of this city is contemplating the purchase of the Dodger baseball park with a view to operating it as an amusement park. The Ministerial Association has presented a petition to the city commission in an effort to do away with carnival companies playing here. The Amusement company plans to furnish the people with shows similar to those of a carnival, with the exception that the objectionable features will be eliminated. Nine and one-half acres are included in the grounds.

The Princess closed on August 13 and will be in the hands of decorators for two weeks. The house will open with "September Morn" on Aug. 27, with vaudeville to follow. P. J. Nugent will manage the house this season. Mr. Nugent is part owner and has always been a director since the opening of the house in 1912.

LILLIAN M. RANKIN.

SEASON OPENS IN FALL RIVER

FALL RIVER, Mass. (*Special*).—The regular season of 1916-17 at the Academy of Music opened Aug. 17-19 with Richard Zeisler's Lady Buccaneers as the attraction, presenting a new musical farce entitled "Spending a Million."

The James P. Lee Musical Comedy company at the Lincoln Park offered "Who's Your Wife?" with great success, Aug. 14-19.

Pauline Frederick in the great photo drama "The Eternal City," drew large attendance at the Savoy, Aug. 14-19.

Dixon and Dixon, Philbrick and Devoe, and Ryan and Rigzs were headliners of the bill at the Bijou last week.

John Meehan is interested in the management of the Savoy Theater.

Gertrude Dion Magill, Harry La Cour, and M. E. Ryan will play a special engagement at the Colonial Theater, Newport, R. I., week of Aug. 21.

W. F. GEE.

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Louis Lissner, who was company manager last season with "Omar, the Tentmaker," has returned to New York from a Summer spent in California, and will assume managerial duties with Richard Walton Tully's new play, "The Flame."

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MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

MISS LILLIAN WALKER.
The Vitagraph Star Makes a Charming Equestrienne.

The Screen as a Political Weapon

An interview with LEO A. OCHS, president of the Motion Picture Exhibitors' League, is presented on another page. The league has united to fight unfair legislation and censorship by invading politics. The screen is a powerful weapon and the exhibitors are going to use it to aid the election of men who are friends of the film.

There is, it seems no other way to curb petty and pernicious legislation. There is no other way to destroy censorship which can never be anything but narrow and provincial. America's sixth industry has a right to fight for itself.

* * *

The organization of exhibitors is a healthy indication of the growth of orderly business in picture making and exhibiting. The day of haphazard chaos, from the studio to the theater, has ended. Healthy, too, is the assertion of the national president of the exhibitors that the public does not want the salacious. There is vital significance in Mr. OCHS's words: "The league is going to ask manufacturers for clean photoplays. Indeed, *we are going to demand them*. The 'smutty picture' must go."

* * *

The Future of the League

The league, as long as it maintains its principals and ideals, will be a powerful offensive and defensive organization. It can be a vital factor in advancing the photodrama. With the screen—the nation's animated newspaper—thrown into a campaign, politicians will think twice before they attempt to pack away motion pictures in the pork barrel.

The league, too, can become a real means of spanning the gap between the film showman, the exchange man and the manufacturer. These men must work together if the industry is to advance.

* * *

One of the interesting productions of the month is the Lasky offering, "Public Opinion," a story by Margaret Turnbull, which delves into the psychic.

Herein we find the spirit of a murdered woman entering a jury room in order to sway the minds of the twelve men towards the acquittal of the prisoner, a young girl innocent of the crime.

The spirit effect has been used repeatedly on the screen, although we must note, never with more dignity. Here is an effect hovering perilously on the ridiculous. Each time it brings to our mind David Warfield's remark anent his playing of the spirit of the old tulip grower in "The Return of Peter Grimm." "If I ever should sneeze!" he exclaimed. "The fear haunts me every night."

After viewing "Public Opinion," a reviewer commented: "There's where the pictures have it on the drama." But producers have wasted their ammunition. The thing has been overdone. Miss Turnbull's drama can claim the effect as a logical part of the story. The unseen influence at work in the jury room could be expressed in no other way. Yet the "vision" in the pictures is usually a primitive means to an end.

* * *

The Celluloid Clutch

Why must the screen drama eternally end with a kiss, a celluloid embrace, a fade out sentimental clutch? Haven't film stories advanced beyond the literature of children, where things end with "and they lived happily ever after."

Perhaps the kiss has annoyed you, too. When the villain dies in the last half of the last reel, after confessing to the crime charged to the hero, you remember how nonchalantly the gazelle-eyed ingenue with the cupid-bows and the sport-shirted leading man with the long eyelashes climbed over the body to center stage and fell into an osculating grapple.

We recall a recent photodrama. The hero loved the wife of a weakling friend, who has disappeared in a shipwreck. Hubby, however, thoughtlessly returned on the eve of the wedding, a victim of leprosy. Indeed, wifey was trying on her wedding veil just as the shipwrecked gentleman arrived. This is beside the point, of course. The climax, we wish to note, occurred when the husband, discovering that he was the victim of leprosy, jumped out of a window upon the front sidewalk. The hero and the wife—er—widow hurried out the front door, gazed at the form on the walk and dashed down close to the camera. Then came the gaze-into-each-other's-eyes and the fade out!

Can no one remove the curse of the kiss?

* * *

Of little interest to the picture fan, perhaps, but a real weakness of the producer is poor publicity matter. The various makers of pictures send out reams of typewritten, mimeographed and printed matter every week. At least 75 per cent. of this matter is useless to a trade paper. Probably 95 per cent. is impossible for daily newspaper use. A startling proportion is futile piffle, much of it is illiterate or in bad newspaper style, practically all of it glows with ridiculous superlatives.

Let us quote a bit of press matter: "Before the fascinated eyes of scores of society folk at fashionable ——— recently, ——— ———, star, was pinned underneath his pony during the course of a polo game participated in by young society men for a scene in '———', Apparently unhurt, the popular star extricated himself from under the fallen pony and continued the game. It was not until after the game was over that it was learned that Mr. ——— had played the last fifteen minutes of the strenuous match with a painfully wrenched left shoulder."

* * *

Crude Film Press Matter

Having digested this startling information, let us turn to a bit of press matter prepared by another concern for use of exhibitors: "——— ———, the brilliant ——— star, who has established herself among the idols of the screen, will be seen at the ——— on ——— in the thrilling society drama, '——— ———,' written especially for her by ——— ———, celebrated novelist."

Small wonder that the editors of newspapers throughout the country, who get this sort of matter by the pound, are violently protesting. And their opinions of the press departments, in a number of instances captained by able graduates of the newspaper game who have seemingly lost their perspective, will not grow better while things are in their present rut.

A producer is known by his publicity matter. That is an obvious maxim of to-day. Crude, bombastic or illiterate copy offsets the good work of an able staff of players, directors and studio workers.

FREDERICK JAMES SMITH.

GEORGE W. FAWCETT, who takes the part of Cal Hearn in the forthcoming Selig production, "The Country That God Forgot," had attended but three motion picture performances and knew nothing whatever of the studio, up until the time of signing a contract with a motion picture company a short time ago.

FRANK CAMPEAU, who enacted Trampas in the original production of "The Virginian," will appear in the Selig feature picture. "The Light of Western Stars," written by Zane Grey. Mr. Campeau will again portray a role that will bring to the screen all his ability in the delineation of certain types of Western "bad men" characters.

SAM DADE DRANE died of pneumonia at the German Hospital, Seventy-seventh Street and Park Avenue, this city, August 15. Mr. Drane was born forty-seven years ago in Dranesville, Va. His remarkable likeness to Abraham Lincoln caused him to be chosen for the role of the martyred president in the Selig production of Winston Churchill's novel, "The Crisis."

DOUGLAS FAIRBANKS DROPS IN TO SEE E. H. SOTHERN AT THE VITAGRAPH STUDIOS.
Miss Charlotte Ives and Fred Thompson Hover in the Background.

LEO A. OCHS DISCUSSES THE PURPOSES OF EXHIBITORS' LEAGUE

Organization is to Become Active in Politics, Using Screen as Lever to Pry Censorship from Pictures—League Plans to Enter Production Field

LEE OCHS.

By Frederick James Smith.

THE Motion Picture Exhibitors' League of America is to become a militant factor in American life. Through the early days of picture-making the exhibitor lacked a voice in the film world. He was merely the proprietor of a store hastily rebuilt into a photoplay theater. With the advancing industry, he has been taking his logical place in the new field of endeavor. Motion picture making now holds sixth place among American industries and the picture showman has become a vital element in the business world.

Six years ago the league first came into being. To-day the association is well organized and well captained with Leo A. Ochs, a New York showman who has gained his managerial experience from the first days of the screen play, for its fighting head.

The principal purposes of the league are, of course, to advance the business as a whole. To this end the exhibitor feels that the dangers besetting the picture—largely through censorship and the danger of unfair legislation—must be combatted politically and educationally.

The Screen in Politics

The league has a vigorous campaign laid out by President Ochs. It will actively enter politics, using the screen to aid candidates who are friends of the film. The tremendous influence of the country's sixth industry will be felt for the first time.

The league is engaged in a country-wide fight against censorship. The entrance of the screen into politics, the exhibitors believe, will be the lever to pry the film loose from the narrow and provincial censor.

Finally, the league is going to invade the field of picture manufacture. Plans along this line are still in their formulative state, but the exhibitor is determined to make his own pictures. This in brief is the aim of the league.

"We are going to fight unfair legislation to the finish," emphatically began Mr. Ochs. "It will not matter whether this legislation is aimed at the exhibitor or at some other branch of the industry. To this end we are building up harmony among the exhibitors. It is a trite saying that in union there is strength. To this end also we aim to get together and co-operate with the exchanges and the manufacturer. To better conditions the gaps between the exhibitor and the exchange men and the makers of pictur s must be bridged."

Mr. Ochs outlined the proposed political activities of the organization. "The Motion Picture Exhibitors' League of America plans to make the film theater a factor in politics," he said. "It is to the interest of the exhibitor to use his screen politically. We believe that if a candidate or officeholder throws his influence into the balance to help us, that he, in turn, should receive our aid. Consequently we are going to give the support of our theaters to exploit a candidate's efforts towards election or toward re-election. Thus the screen will become the biggest factor in fighting what we consider unjust legislation.

Exhibitors' Power Must be Recognized

"The time has come when the political machines must recognize the power that the exhibitor controls with his screen. As the first step in our campaign we are asking President Woodrow Wilson and Ex-Justice Charles Hughes, the Republican candidate, to attend one of our dinners at any time satisfactory to them. We are asking them to express their attitude toward the industry as a whole, particularly to the censorship question.

"This will seem to line us up, for instance, in favoring the re-election of Governor Charles Whitman in New York State, and cause us to express our approval of Governor Dunne of Illinois. These men should receive our support, because they have shown by their official acts that they are staunch admirers of the screen in various censorship struggles."

Something of the still slumbering strength of the exhibitors was felt when the proposed Kitchin Revenue Bill, to tax every picture theater in the country, was submitted to Congress. The exhibitors began a vigorous fight and the bill has been practically defeated in committee. It is now certain that the proposed federal tax will never go into execution. All this was accomplished by the exhibitors without resorting to their heavy artillery—the screen.

Vigorous Attitude Against Censorship

"The league is, of course, taking a definite and vigorous attitude against censorship of any kind," continued Mr. Ochs. "Consequently, one of the planks of our present platform is a request for the repeal of the censorship laws in the State of Ohio. Moreover, we intend to vigorously fight censorship wherever it crops up.

"The exhibitor is confident that the picture patron is the best censor. I am sure—and here again I present the view of the exhibitors of the league—that suggestive pictures are dangerous from a business standpoint. A so-called risque photodrama may crowd a theater for a night. But it will injure business for days to follow. The few people in a community who are drawn to a salacious film may be able to crowd a house one evening, but the atmosphere of the film leaves a trail behind. The sincere patrons will stay away. It is clear to the exhibitor that the majority of patrons desire clean pictures.

"The league is going to ask manufacturers for clean photoplays. Indeed, we are going to demand them. The so-called 'smutty picture' must go.

"In order to go ahead with our plans to defeat adverse legislation and acquire a fund for the purpose, we are already planning for our annual ball, to be held Thanksgiving Eve in Madison Square Garden."

The intention of the exhibitors to make their own pictures is of extreme significance. Mr. Och's statements are brief and to the point.

League to Produce Pictures

"The day is not far off when the Motion Picture Exhibitors' League will, in some way, be interested in the actual production of pictures," he declared.

"What effect will this have upon your relations with the manufacturer?" Mr. Ochs was asked.

"We feel that this may be worked out in harmony with the manufacturer. Moreover, we are making our preliminary plans. We are positively going to engage in production, actively and thoroughly. The production angle is now being actively considered by the executive committee."

Mr. Ochs discussed some of the widely varying problems of the exhibitor. "The serial picture, for instance, typifies the fluctuating questions to be faced by the film showman. In one section of New York the serial draws stronger than the best feature, while in the adjoining neighborhood, the audiences will not tolerate the continued story. There is no way of judging this sort of thing. The exhibitor must feel his way along."

Mr. Ochs then took up some of the smaller problems of the league.

To Advocate New Standee Ordinance

"The New York exhibitors are framing a new law relative to the standee ordinance," he said. "We claim that motion picture theaters are far safer than larger theaters. They have no balconies, and the theatergoers are all seated upon the ground floor. Many of the legitimate theaters are old structures, built long before modern building ordinances went into effect. The very youth of the film industry means that picture houses are modern and up-to-date. If the so-called legitimate theaters are allowed a certain number of standees, we see no reason why the motion picture theater should be discriminated against. The bill will be presented to the Legislature early in September.

"We are planning to take up the question of deposits with the manufacturer," continued the exhibitors' president. "I feel and I express the view of the league that the manufacturer would be better off financially and otherwise if the deposit were to be eliminated.

The Exhibitor and the Deposit System

"By the deposit system an exhibitor pays a certain amount of money to a distributor for the products of a certain exhibitor. Let us say, to make the explanation clear, that a showman presents two features of a certain programme each week. This exchange limits its accounts to exhibitors able to pay a deposit to cover pictures for four weeks in advance. Thus the exhibitor, taking two features a week, must pay $25 a feature, or a total deposit of $400, which remains in the hands of the manufacturer all the time. The showman receives nothing for this deposit, not even interest.

"Some time ago I discussed this point with a prominent manufacturer, whose products are distributed through this exchange. I told him I felt confident that hundreds of exhibitors were kept from showing the pictures of this certain programme because they could not make the required deposit. If the deposit bar were to be dropped, I estimated that a hundred more exhibitors should present the exchanges' pictures in New York alone, with a hundred more up State. At $25 a day, this would mean a total of $5,000 a week, now completely lost to the manufacturer. More than that, it would mean keeping two hundred opportunities for showing features away from other concerns. All over the United States it would mean a million addition to the exchange in a year.

"This the league feels sure is a handicap to the film showman. But it is a still greater detriment to the manufacturer and distributor.

"The argument may be advanced that there is the element of loss, dishonesty, etc., to be considered by the manufacturer. But one of the foremost exchange men, who rents his features without deposit, stated that their loss in a year was less than 1/40 of one per cent. A remarable testimonial to the honest and painstaking care of exhibitors."

Anthony P. Kelly, the photoplaywright, who has been at Lake George for the past few weeks, following all lines of least resistance, has returned to New York and officially announces that he is getting ready for a big Autumn drive on Eastern Studios. Kelly's last screen play, "The Blossom and the Bee," was recently completed by Astra Pathe with Pearl White in the leading role.

E. K. Lincoln, who has won wide popularity as a leading man on the screen, and who recently completed a special engagement with the World Film, captured a lot more blue ribbons and special awards with his dogs at the annual dog show in Newport, R. I., last week.

Ormi Hawley, who has been on a hunting trip in the woods of Northern Maine, has returned to New York. Immediately after completing her last picture with the Popular Plays and Players with Edmund Breese, Miss Hawley left for Maine.

"The Motion Picture Exhibitors' League of America plans to make the film theater a factor in politics. It is to the interest of the exhibitor to use his screen politically. . . . We believe that if a candidate or office holder throws his influence into the balance to help us, that he, in turn, should receive our aid. . . . The time has come when the political machines must recognize the power that the exhibitor controls with his screen."

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ACQUIRES CONTROL

Thomas J. Peters Changes Name of Field Feature Films to Florida Feature Films

The Field Feature Films, with studios at Miami, Florida, has been absorbed by a new company and the name changed to Florida Feature Films. All of the property holdings and the three features already completed and ready for distribution, have been transferred to the new company. The control of the company has passed to Thomas J. Peters, a Florida capitalist.

The features already produced, "The Human Orchid," "The Toll of Justice" and "Fate's Chessboard," will be released via the state rights plan as originally planned. These will be followed by other productions to be marketed in the same manner.

The new company has established a New York sales office in the Candler Building Annex at 218 West Forty-second Street, in charge of M. M. Feely, where exhibitors may view the features.

"The Human Orchid," the first of the releases, is like the other features, in five reels. Mr. Feely believes that the production will establish a sales rights record.

"Notwithstanding the difficulties that handicapped the producers working for the first time in a new studio," says Mr. Feely, "'The Human Orchid' is a fair sample of the company's intentions of producing features containing the widest range of human appeal."

COMING SELIG OFFERINGS

William N. Selig announces an interesting programme of productions for the weeks of September 11 and 18, for release through the General Film Company.

"The Pony Express Rider," released Monday, Sept. 11, is a multiple reel Diamond Special, featuring Tom Mix. "In the Jungle Wilds" is a wild animal drama for release on Saturday, Sept. 16. "Into the Northland" will be a three-reel Diamond Special for Monday, Sept. 18. Lillian Hayward, Fritzi Brunette, Leo Pearson and James Bradbury are featured in the production. "A Corner In Water" is a Selig one-reel Western drama with Tom Mix and Victoria Forde in the leading roles. The Selig Tribune animated news reel will continue to be released every Monday and Thursday.

THE PICKFORDS REJOIN F. P.

Lottie and Jack Pickford, sister and brother of Mary Pickford, are again members of the Famous Players forces.

Both have been associated with the Famous Players in the past. In "Fanchon, the Cricket," Lottie Pickford played the sister. Jack Pickford has been seen in both the support of his sister and of Marguerite Clark. With Miss Clark he appeared in "The Pretty Sister of Jose." With his sister, he was seen in "A Girl of Yesterday" and "Poor Little Peppina," contributing a character portrayal of the young Italian lad, Beppo, in the last-named screen drama.

The vehicle for Jack's reappearance with the Famous Players has not yet been determined upon, but Lottie will be seen in "The Reward of Patience," now being staged under the direction of Robert G. Vignola and scheduled for release on the Paramount Programme on September 11.

NEXT WEEK WITH VITAGRAPH

The principal Vitagraph contribution to the General Film Programme for next week is "A Fool and His Friend," a Broadway Star Feature to be released on Saturday, Sept. 2. The picture was produced by Director William Wolbert, with a cast from the Western division, numbering Webster Campbell, Corinne Griffith, Jack Mower, Louise Owen, Otto Lederer and George Davis.

"The Fair Fare" is a single-part comedy, taken in and about Seattle, Mount Rainier and the North Pacific Highway. The piece was written and produced by Frederick Hillier.

A comedy, "Love and Trout," from the Bay Shore studio, makes up the balance of the week's releases. Shirley Moore plays a special game worden in the farce.

INCORPORATIONS

Albany, N. Y. (*Special*).—Articles of incorporation for the following new amusement concerns were filed with the Secretary of State this week, the list including the Australasian Films Limited of New South Wales, Australia, having a capital of $1,500,000, which is granted a charter to engage in a general motion picture business in New York State:

The Standard Filmotion Corporation, New York City. To manufacture motion picture films, appliances and supplies, and engage in a general amusement business. Capital, $50,000. Directors: William J. Sullivan, Michael Scudi, and Charles Paradiso, 68 William Street, New York City.

Peoples Moving Picture Corporation, New York City. Motion pictures and other amusements. Capital, $10,000. Directors: Frank Fitzgibbons, William K. Hedwig, and Arthur Læhing, 104 West Ninetieth Street, New York City.

The Australasian Films Limited of New South Wales, Australia, has been authorized by the Secretary of State to engage in a general motion picture business in this State. The concern has a capital stock of $1,500,000. Millard Johnson, 15 East Twenty-sixth Street, New York City, has been designated as the company's representative in New York State. Herrick.

OWEN MOORE AND MISS MARGUERITE COURTOT IN "ROLLING STONES."
The Candy Shop Episode of the Famous Players Visualization of Edgar Selwyn's Comedy Drama.

PARAMOUNT PICTURES CORPORATION CELEBRATES ANNIVERSARY

Distributing Firm Finishes Its Second Year—Statement by President Abrams

The Paramount Pictures Corporation, distributors of the productions of the Famous Players Film company, the Jesse L. Lasky Feature Play company, the Oliver Morosco Photo Play company and Pallas Pictures, is this week celebrating its second anniversary.

In the two years of its life Paramount has issued two hundred and eight features, two each week, ranging from four to eight reels each. Paramount began in a small way, with its offices in the World Tower Building on Fortieth street. W. W. Hodkinson, the first president and a present director of the concern, had conducted a number of exchanges in the West. He conceived the idea of a country-wide distribution and came East with the proposition. With Hiram Abrams, James Steele, William L. Sherry and Raymond Pawley, among the largest exchange men in the country at the time, Mr. Hodkinson worked out the plan of distribution for the producing companies. Inside of a short time the system established itself.

When the idea of Paramount was first formulated in the minds of the men who have carried it to its successful conclusion, five-reel pictures were something of a rarity. Paramount's originators believed in their ideas and made five reels the standard length of present day features.

The producing companies whose photoplays are released through Paramount, the Famous Players Film company, the Jesse L. Lasky Feature Play company, the Oliver Morosco company and the Pallas Pictures were with Paramount from the beginning.

From its foundation two years ago Paramount has grown to an enormous size. It now occupies beautiful offices at 485 Fifth avenue, and is planning for greater things for the coming year than came in either of the two just past.

During the two years of its existence Paramount has released the following features:

"The Lost Paradise," "Odyssey of the North," "The Virginian," "William Tell," "Patchwork Girl of Oz," "Pursuit of the Phantom," "The Typhoon," "Unwelcome Mrs. Hatch," "Burning Daylight," "Bobby Burnit," "Such a Little Queen," "Marta of the Lowlands," "Where the Trail Divides," "Wildflower," "The County Chairman," "What's His Name," "Behind the Scenes," "His Last Dollar," "The Man from Mexico," "Ready Money," "The Man from Home," "The Straight Road," "Aristocracy," "The Circus Man," "The Country Mouse," "Mrs. Black is Back," "The Rose of the Rancho," "The Bargain," "Ghost-breaker," "The Conspiracy," "The Crucible," "False Colors," "The Sign of the Cross," "Cameo Kirby," "Cinderella," "The Million," "Girl of the Golden West," "The Italian," "The Dancing Girl," "It's No Laughing Matter," "The Morals of Marcus," "Young Romance," "The Goose Girl," "After-Five," "Mistress Nell," "Buckshot John," "Her Triumph," "The Bachelor's Romance," "The Warrens of Virginia," "The Country Boy," "David Harum," "The Love Route," "A Gentleman of Leisure," "Rule G," "Caprices of Kitty," "Sunshine Molly," "Governor's Lady," "Gretna Green," "Are You a Mason?" "The Commanding Officer," "Pretty Mrs. Smith," "The Unafraid," "When We Were 21," "The Spanish Jade," "Snobs," "May Blossom," "Captain Courtesy," "The Captive," "Niobe," "Help Wanted," "The Woman," "House of the Lost Court," "Fanchon the Cricket," "The Moth and the Flame," "Betty in Search of a Thrill," "Bootless Baby and Man on the Case," "Stolen Goods," "Wild Goose Chase," "Pretty Sister of Jose," "Jim the Penman," "Dawn of a Tomorrow," "Brother Officers," "The Arab," "Clarissa," "The Dictator," "Wild Olive," "Chimmie Fadden," "Little Pal," "Rugmaker's Daughter," "The Clue," "Kindling," "The Running Fight," "The Fighting Hope," "Klimeny," "Seven Sisters," "Puppet Crown," "Rags," "Sold," "Secret Orchard," "Nearly a Lady," "Marriage of Kitty," "Helene of the North," "Poor Schmaltz," "Majesty of the Law," "Heart of Jennifer," "The Incorrigible Dukane," "Esmeralda," "Out of Darkness," "The Case of Becky," "Peer Gynt," "The Explorer," "Twas Ever Thus," "Voice in the Fog," "The Fatal Card," "Zaza," "The Girl of Yesterday," "The White Pearl," "Blackbirds," "The Chorus Lady," "The Secret Sin," "The Yankee Girl," "The Masqueraders," "Carmen," "Still Waters," "Madame Butterfly," "The Mummy and the Humming Bird," "Bella Donna," "Armstrong's Wife," "Chimmie Fadden Out West," "The Gentleman from Indiana," "The Prince and the Pauper," "Mr. Grex of Monte Carlo," "Jane," "The Unknown," "The Cheat," "The Reform Candidate," "The Immigrant," "The Old Homestead," "Lydia Gilmore," "Temptation," "The Foundling," "The Tongues of Men," "Mice and Men," "The Golden Chance," "My Lady Incog," "The Ragamuffin," "The Call of the Cumberlands," "The Spider," "Pudd'nhead Wilson," "Tennessee's Partner," "Madame La President," "Nearly a King," "The Trail of the Lonesome Pine," "He Fell in Love With His Wife," "Blacklist," "Out of the Drifts," "Diplomacy," "Poor Little Peppina," "To Have and to Hold," "Ben Blair," "For the Defense," "Code of Marcia Gray," "The Lost Bridegroom," "The Saleslady," "Audrey," "The Sowers," "The Heart of Paula," "The Race," "The Eternal Grind," "The Love Mask," "Molly Make Believe," "The Red Widow," "The Heart of Nora Flynn," "The Moment Before," "David Garrick," "The Innocent Lie," "Maria Rosa," "Alien Souls," "The Feud Girl," "Pasquale," "Sweet Kitty Bellaire," "Saints and Sinners," "The Thousand Dollar Husband," "The Gutter Magdalene," "The Evil Thereof," "The Making of Maddalena," "Silks and Satins," "Destiny's Toy," "The Clown," "Susie Snowflake," "The World's Great Snare," "The American Beauty," "The Dupe," "The Smugglers," "The Selfish Woman," "Davy Crockett," "The Dream Girl," "Under Cover," "An International Marriage," "Common Ground," "Hulda of Holland," "The House of the Golden Windows," "The Woman in the Case," "Little Lady Eileen," "The Stronger Love," "Public Opinion," "Rolling Stones," "Honorable Friend."

The prominent stars who have appeared on the Paramount Programme are:

Mary Pickford, Geraldine Farrar, Marguerite Clark, Mae Murray, Pauline Frederick, H. B. Warner, Hobart Bosworth, Dustin Farnum, Elsie Janis, Henriette Crosman, Edward Abeles, Karl Kienlechner, Bertha Kalish, Sessue Hayakawa, Robert Edeson, Maclyn Arbuckle, Max Figman, David Higgins, John Barrymore, Charles Richman, Gladys Hanson, Tyrone Power, Theodore Roberts, Adele Farrington, May Irwin, Bessie Barriscale, W. S. Hart, John Emerson, Lois Weber, William Farnum, George Beban, Florence Reed, Marie Doro, Edith Taliaferro, Gaby Deslys, Blanche Sweet, Marshall Nielan, W. H. Crane, Winnifred Kingston, Wallace Eddinger, Kathleen Emerson, Edith Wynne Matthison, Alice Dovey, Fritzi Scheff, Rita Jolivet, William Elliott, Betty Bellairs, Victor Moore, Hazel Dawn, Lois Meredith, Viola Dana, Ina Claire, John Mason, Henry Ainsley, Edgar Selwyn, Myrtle Stedman, Victor Moore, Maud Allen, Charlotte Walker, Violet Heming, Laura Hope Crews, Lenore Ulrich, Carlyle Blackwell, Fanny Ward, Sam Bernard, George Fawcett, Cyril Maud, Lou-Tellegen, Donald Brian, Blanche Ring, Charles Cherry, Edna Goodrich, Greenwood and Grant, Valeska Suratt, Constance Collier, Cleo Ridgely, Wallace Reid, Anna Held, Florence Rockwell, Anita King, Valentine Grant, Peggy Hyland, Frank Losee, Louise Huff, Ann Pennington, Vivian Martin, Owen Moore and Marguerite Courtot.

Paramount, besides its features, has released many single reel productions, among which are the Paramount Pictographs, the magazine-on-the-screen, in which an effort is made to visualize the thoughts of great men on questions of the day and promote in pictures important civic movements, such as preparedness, better babies, conservation of trees, and the like; the Paramount-Burton Holmes Travel Pictures, which are "personally conducted" travel tours by Burton Holmes, and the Paramount-Bray animated cartoons, all of which have rounded out the Paramount Programme.

The same five men who began Paramount and were its first officers and directors, are the five men who are conducting its progressive policies today. The officers recently elected were Hiram Abrams, president; vice president, William L. Sherry; treasurer, James Steele; and these three officers, with W. W. Hodkinson and Raymond Pawley, are the board of directors. The last two named were formerly president and treasurer, respectively.

President Abrams in his message on Paramount's second anniversary said, "I leave the first two years to talk for themselves. We know what we have accomplished and everyone else in the industry and the public at large know what we have done. It is said without fear of contradiction that we have accomplished the greatest things in the industry and in two years have done more than has ever been accomplished in any single industry in the history of the industrial world."

"It is the future we are looking forward to. We have the productions that are the best and our trademark stands for and produces a consistent quality. Now we are going to have the productions presented in the right manner. The producers and Paramount have allied themselves to give the exhibitor a co-operation that he never knew existed. We are going to show him and the millions of people who see Paramount Pictures that good pictures are better pictures handled efficiently and judiciously by the intelligent exhibitor, who is building his business for permanency upon a programme that has absolutely consistent quality. We have accomplished our fundamental aims and have attained our every expectation during the first two years. Our first thought this third year will be our exhibitors. Our better pictures will bring him increased patronage to say the least, and it will be only a short time before he will be increasing his runs from three days to whole weeks and from two days to three and four days, while the bigger theaters will run the pictures for two instead of one week. In Boston already this has happened. It's going to happen in many more cities shortly. It can't help but happen, for the public wants to see the pictures and the exhibitor wants to please the public."

MEIGHAN RETURNS TO STUDIOS

After a vacation of several weeks, including a trip to New York, Thomas Meighan, the leading man of the Jesse L. Lasky Feature Play company, has returned to the studio of that concern at Hollywood, California, to begin work at once on a new production in which he will be featured. The next photoplay in which Mr. Meighan will be seen, however, is "The Storm," in which he appears with Theodore Roberts in the principal support of Blanche Sweet. During his stay in New York Mr. Meighan was entertained at the Lambs' Club.

CONSOLIDATED BANQUET

The Consolidated Film Corporation, which is presenting "The Crimson Stain Mystery," the sixteen episode serial, with Maurice Costello and Ethel Grandin in the leading roles, was host, through O. E. Goebel, its president, at a banquet given on August 12 at the Hotel Traymore, Atlantic City, N. J. The guests of honor were the officials and exchange managers of the Metro Picture Corporation, who are handling the distribution of "The Crimson Stain Mystery." More than fifty guests were present and the first two episodes were shown.

SIGNED FOR "PATRIA"

Dorothy Green, Milton Sills and Warner Oland have been signed by the International Film Service, Inc., to support Mrs. Vernon Castle in "Patria," the forthcoming serial. Mr. Sills will be leading man. Miss Green will have a "vampire" role and Mr. Oland will play the heavy character.

The fifth of the Coast Studio Series compiled by Mabel Condon, The Mirror's popular Coast representative, will appear in the September 9th issue. Order a copy from your newsdealer. Mack Sennett's Keystone Studio will be covered.

GEORGE B. SEITZ.

GEORGE FITZMAURICE.

DONALD MACKENZIE.

EDWARD JOSE.

THE MEN BEHIND THE ASTRA PRODUCTIONS.

"THE RAINBOW PRINCESS"

Ann Pennington's Second Screen Vehicle Will Be a Story of Circus Life

Ann Pennington's second screen vehicle under the Famous Players' banner is a circus story to be called, "The Rainbow Princess," which is being staged under the direction of J. Searle Dawley.

Miss Pennington will play a little waif who has been adopted by the wife of the proprietor of a circus and is forced to do all sorts of mean work, besides being compelled to perform with the trained animals. There is an unworthy circus man who tries to win her love but, in the end, the little girl proves to be not at all the waif that she was thought to be.

Meanwhile, during the filming of "The Rainbow Princess," little Miss Pennington is speeding daily from the studio to the New Amsterdam Theater, where she is a principal member of the cast of the Ziegfeld Follies.

THE WEEK WITH PARAMOUNT

Paramount is beginning the third year of its life with a varied programme for the week of September 4. The two five-reel features are the Lasky production of "The Big Sister," in which Mae Murray is featured, and the Pallas offering, "The Parson of Panamint," with Dustin Farnum as the star.

Surrounding the features will be three short reel features, the thirtieth edition of the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes-Travel Pictures, and the Paramount-Bray Animated Cartoon.

Several unusual subjects are covered in the Paramount Pictographs, among them being "Yachting in the Park," picturing a yacht club in Prospect Park, Brooklyn; the "Better Babies" subject, taking up St. John's Floating Hospital; and "Dueling With Sword Fish," an exciting bit of motion picture photography.

The Paramount-Burton Holmes-Travel Pictures provide a trip through the South of England. The Paramount-Bray Animated Cartoon is from the pen of Earl Hurd and the subject is "Bobby Bumps and the Stork."

LESSER'S BIG DEAL

Will Exploit Features on State Rights Eastern Territory and Enlarge in West

Sol Lesser has just completed the details and arrangements attendant on the biggest deal of his career, and one that stands out to-day as a landmark for an independent exchangeman, when he assumed State rights control of the Clara Kimball Young films for the Pacific Coast, the Audrey Munson "Purity" film for Pennsylvania, New Jersey, West Virginia, Indiana, Ohio, and Kentucky; "The Little Girl Next Door," in association with Leon D. Netter for Pennsylvania, and the Australasian rights of "Where Are My Children?"

His deal with Lewis J. Selznick gives him the five-year franchise to exploit the Clara Kimball Young productions on the Western Coast, and it is said that the money that passed hands by his taking over these features involve large expenditures, which makes the fact all the more striking, because it was a cash transaction. Right in line with this "scoop," he closed a contract with President Laemmle, of the Universal Film Mfg. Company, for the Australasian rights of "Where Are My Children?" the preachment on the subject of "Birth Control." Mr. Lesser previously had the Pacific Coast rights for this big feature, and, knowing its value, has seen fit to purchase the Australasian rights at a cash figure that also runs into a tremendous investment.

With the purchase of the rights of "The Little Girl Next Door" for Pennsylvania, Leon D. Netter figured in association with Lesser, and by this arrangement Lesser is enabled to get his first hold in the East, and from Philadelphia as a center to radiate into the surrounding territory. It was through the foresight of Netter, a film man well known on the Coast, who foresaw the possibilities in the East and in recognizing the value of the territory from a money making posability worked in conjunction with Lesser and concluded these deals, which are mileposts from a States' rights angle.

THE ASTRA CORPORATION BEGINS TWO FILM SERIALS

Completes "The Shielding Shadows" for Pathe—Military Story, with Pearl White, and "The Double Cross" Coming

Keeping pace with the rapidly growing activities of Pathe, the Astra Film Corporation has, in the six months of its existence, advanced to the front ranks of the Independent producing companies.

Under the direction of Louis J. Gasnier, president, Astra has just completed "The Shielding Shadow," Pathe's latest fifteen episode serial, to be released October 1. Work has already been started on a military serial written by Guy McConnell and George B. Seitz. This serial will feature Pearl White, supported by a prominent actor whose name will be announced later. Within two weeks Mr. Gasnier expects to start filming still another serial, which will be adapted from Gilson Willett's "The Double Cross." Two stars have been engaged for this serial.

The activities of the Astra Company will not, however, be confined to serials. Five features have already been produced for Pathe's Gold Rooster programme: "Arms and the Woman," featuring Mary Nash; "The Test," with Jane Grey and Lumsden Hare; "The Romantic Journey," with William Courtenay and Alice Dovey; "Kick In," with William Courtenay and Mollie King; and "May Blossom," with Pearl White and Hal Forde. "The Challenge" is now being produced.

Associated with Mr. Gasnier, who was formerly general manager of Pathe Exchange, are George B. Seitz, author of "The Iron Claw," and one of the most successful scenario writers in the country, George Fitzmaurice, who produced "At Bay," "Via Wireless" and "New York"; Edward Jose, who produced "The Iron Claw" and "The Light That Failed"; and Donald Mackinzie, who, with Mr. Gasnier, produced "The Perils of Pauline" and "The Shielding Shadow."

"In line with the policy of J. A. Berst, vice-president and general manager of Pathe, we are adding to the forces of the Astra Company some of the greatest directors and some of the best known actors in the country today," said Mr. Gasnier in discussing his plans. "We have also in mind constantly the importance of good stories. The Astra controls the rights to a number of literary and dramatic successes and we have also made arrangements for original scripts.

"The better class of motion pictures being produced today have educated the public to expect higher and higher standards. They will turn out to see a famous star or a celebrated stage success in pictures, but if the production is poor, the picture will not succeed.

"In the selection of stories for Pathe serials, the strength of the story is in the prime consideration. The day has passed when a lot of disconnected 'stunts' can be thrown together and called a serial. Of course, 'stunts' are all right when they are logical and fit in with the action of the story, but it is not necessary to depend upon them for the success of a serial. In 'The Shielding Shadow' and our two new serials, we have relied upon the sustained interest of the story. The public will come back week after week to follow the development of the plot, and not to see an earthquake in one episode, a shipwreck in another and a fire in a third."

Among the stars who will appear in Astra productions under the Pathe banner are Leon Bary, Cooper Cliffe, William Courtenay, Grace Darmond, Alice Dovey, Paul Everton, Claude Fleming, Hal Forde, Jane Grey, Lumsden Hare, Ralph Kellard, Mollie King, Marry Nash, Florence Reed, Normand Thars, Madeline Traverse, Marie Wayne, Niles Welch, Pearl White, Suzanne Willa, Theodore Friebus and W. T. Hinckley.

L. J. GASNIER, PRESIDENT OF THE ASTRA FILM CORPORATION.

ASSOCIATION INCORPORATES

ALBANY, N. Y. (*Special*).—The National Association of the Motion Picture Industry, with its principal office in New York City, was incorporated with the Secretary of State this week. The association is a membership corporation and is formed for the purpose of promoting the interests generally of those engaged in the motion picture business, to insure freedom from unjust exactions, to diffuse among its members accurate and reliable information regarding the standing and character of those engaged in the motion picture business in its various branches, to settle differences, and promote a more enlarged friendly feeling and provide for the welfare and advancement of the motion picture industry at large.

Among the directors are William A. Brady, Samuel Trigger, Carl Laemmle, Walter W. Irwin, W. Stephen Bush, J. Stuart Blackton, Adolph Zukor, and Louis Blumenthal, of New York City; Don Bell, Chicago; Fred Harrington, of Philadelphia, and Thomas Furness, of Duluth, Minn.

GEO. W. HERBICK.

Robert T. Thornby, directing at the Peerless Studio, has completed his picture, entitled "The Little Comrade," featuring Gail Kane and Carlyle Blackwell. Mr. Thornby will begin a new production at once. Mr. Thornby is completing one five-reel picture each month.

TREND OF INDUSTRY

Business Resolving Itself Into Two or Three Great Releasing Companies, says C. R. Seelye

The vision of a new day when the moving picture industry would resolve itself into two or three great releasing companies, is already approaching fulfillment, says C. R. Seelye, business-manager of Pathe, in an interview in the Cleveland *Leader*.

"There was a large significance which escaped the cursory eye in the recent alliance quietly formed by several manufacturers with Pathe," Mr. Seelye said. "The last one to come under our standard was Thanhouser. Several others are negotiating with us. The significance is that we have seen the light. It means centralization, economy and more equitable price lists."

Mr. Seelye indicated that it would serve also to stop the present dangerous bidding for stars, reduce some of the present enormous salaries and permit exhibitors and others in the business to obtain a fairer return on their investments.

"We read every day of new companies springing up in different parts of the country, but most of them are not new companies," he declared. "They represent largely a breaking up of old companies under directors who have seen the light also and who will produce pictures for the big releasing companies.

"Such an organization as ours," he explained, "is made possible only by our world wide affiliations. It means that the cost of any one picture will not be assessed against any one country, but proportionately among all the countries of the world. This, together with the fact that we manufacture our own materials from film to camera, means that we can sell a picture for what it would cost any other producer to make it, and we can still realize a fair profit on it."

The determining factor of success or failure depends largely on the selling force, while the eyes of the film world are its accounting system. In Cleveland, Pathe has established what Mr. Seelye believes is one of the most efficient film exchanges in the country.

"It was only after spirited competition," he declared, "that I was able to secure the services of C. E. Shurtleff and A. M. Holah, formerly heads of the V. L. S. E. Cleveland branch, and put them in charge of the Pathe offices here.

"It is generally conceded that Shurtleff and Holah have records second to none. They bring to the Pathe office with them J. A. Conant and Paul H. Tessier, both of whom were also employed by V. L. S. E. in Cleveland. They will also have Mr. W. H. Windsor, Mr. M. J. Glick and A. W. Kura."

Before leaving Cleveland Mr. Seelye issued a statement relative to "The Shielding Shadow," the next Pathe serial, which he believes will be the greatest that the "House of Serial" has yet turned out.

"We have sent prints," he said, "to all our exchanges and we have postponed the release of this serial so that the exhibitors might have an opportunity to see beforehand the quality of the picture and to plan special campaigns in connection with it. We did this with the greatest confidence, knowing that we had a really exceptional offering.

"We have spent a great deal of money on the production and an extraordinarily large price was paid for the scenario by George Bracket Seitz, author of "The Iron Claw," and many of our biggest successes which we confidently expect "The Shielding Shadow" to eclipse. We are convinced it will increase the vogue of the serial picture fifty per cent., and the vogue now is stronger than it ever was."

Mr. Seelye will not return to his headquarters in New York until he has touched all thirty Pathe branches.

INCE FOR NOBEL PRIZE

Henry Ford purposes nominating Thomas H. Ince as a candidate for the Nobel Prize Prize, in view of the fact that Mr. Ince produced that greatest of all screen spectacles, "Civilization," now current at the Criterion Theater. Mr. Ince's masterpiece has admittedly created an epoch in the art of silent drama production, and by reason of that fact interested many noted advocates of universal peace. It will be recalled that Mr. Ford paid $1,000 a seat for a private showing of "Civilization" in Detroit, Aug. 4.

THOMAS SANTSCHI

In a Tense Moment of the Selig Red Seal Play, "The Country That God Forgot."

CABANNE WITH METRO

Director, Long Associated with Griffith, Joins Corporation — to Direct Bushman

W. Christy Cabanne, for seven years associated with D. W. Griffith as director, has signed a long term contract with the Metro Pictures Corporation. His first work on the Metro Programme will be the direction of Francis X. Bushman and Beverly Bayne in a new serial, as yet unnamed. The serial will be released through Metro in fourteen episodes of two reels each. He will start work with Metro early in September.

Director Cabanne is a comparatively young man. He was born in 1888, educated at St. Rose Academy and the Culver Military School at Culver Lake, Indiana, and several years in the United States Navy. In 1908 he first went on the stage and in 1910 he entered picture work, playing leading roles with the old Biograph company. Subsequently he appeared with the Majestic and then joined the Fine Arts forces.

FIVE LASKYS IN A MONTH

Changes made during the past week in the forthcoming releases on the Paramount Programme gives to the exhibitors playing Paramount Pictures five Lasky productions during the present month.

The addition to the four previously announced is Fannie Ward in "Each Pearl a Tear." The Lasky productions for the month and their release dates are as follows:

"The House With the Golden Windows," in which Wallace Reid and Cleo Ridgely are co-starred, August 3. Blanche Sweet in "Public Opinion," August 17; Sessue Hayakawa in "The Honorable Friend," August 24; Lou-Tellegen in "The Victory of Conscience," August 28, and Fannie Ward in "Each Pearl a Tear," August 31.

LILLIAN WALKER AS REPORTER

Lillian Walker plays a reporter in "The Kid," a Vitagraph Blue Ribbon feature to be released on Monday, August 28. "The Kid" pictures her adventures and in this way a number of places of interest about New York are shown. Incidentally, the photoplay tells how a young girl finds her long-lost father.

Wilfred North is the author and producer of "The Kid." Eulalie Jensen, Ned Finley and Robert Gaillard support Miss Walker.

VITAGRAPH ACTIVITIES

E. H. Sothern and Edith Storey are busily engaged on "An Enemy of the King," by Robert N. Stephens. Fred Thomson is directing.

Charles Brabin, who has been supervising the filming of a five-part Blue Ribbon feature in which Naoim Childers and Marc McDermott play the leading roles, will direct the last five chapters of the Louis Joseph Vance story, featuring Charles Richmond, Arline Pretty and Joseph Kilgour.

Director Paul Scardon is putting the finishing touches to the George Randolph Chester and Lillian Chester story, "The Enemy," which will be released as a Vitagraph Blue Ribbon Feature. Peggy Hyland, Evart Overton and Charles Kent are the stars.

FREDERIC WARDE, the Thanhouser star, who is on tour, lecturing on the drama, has found Vermont an ideal location for scenes for "The Vicar of Wakefield," which will be Mr. Warde's next Thanhouser picture. Part of the drama probably will be made in the locations selected by Mr. Warde.

ARTCRAFT CORPORATION TO HANDLE PICKFORD PRODUCTIONS

New Organization's Initial Undertaking will be the Distribution of "Little Mary's" Own Films

The Mary Pickford Film Corporation has completed arrangements by which all the products of its studios will be distributed by the Artcraft Pictures Corporation. The new organization's first announcements carries the information that it "has been organized to present and distribute motion picture attractions that will be the highest attainment of the cinematographic art." Its initial undertaking will be the handling of the products of the Mary Pickford Company.

The Artcraft Company is capitalized for two million dollars. The president of the corporation is Walter E. Greene, who has been active in the exchange field of motion pictures. Offices have been taken at 729 Seventh Avenue, in the same building occupied by the Pickford Company.

The Artcraft Company, it is stated, is now completing its arrangements for branch offices throughout the United States and Canada. It is announced that branches and exchanges will be established in Boston, Philadelphia, Washington, Atlanta, Dallas, San Francisco, Seattle, Denver, Minneapolis, Chicago, Kansas City, Detroit, Cincinnati, Pittsburgh and other cities.

"No personality is so dominant in motion pictures as that of Mary Pickford, who is the crystallization of magnetism without a parallel in the history of either the spoken or silent stage," says Mr. Greene. "Every exhibitor knows that the advent of a new Mary Pickford picture means an event in the season of his theater or playhouse. This has been the unfailing rule in every instance in the past.

"Now heading her own film corporation, Miss Pickford, with her wonderful art and great experience, will bring to these productions a new life, a stronger drawing power and a more lasting charm. Being alone and on no programme, she will completely pervade the entertainment presented, making its attractiveness all the stronger. It is the purpose of the Artcraft Corporation to give these pictures the best, broadest and widest distribution of any screen productions that have ever received."

BRENON GETS COURT ORDER

On Saturday, Aug. 12, Justice Eugene A. Philbin granted an order to show cause why the William Fox Company should not be restrained from producing the picture, "A Daughter of the Gods," without the name of the director, Herbert Brenon.

The court action was outlined in THE MIRROR several weeks ago. Mr. Brenon is asking an injunction in Supreme Court to prevent the showing of the production without being given personal credit as author and director, on the billboards, advertising matter and in the film itself. Mr. Brenon says he received $750 a week for producing the picture, but his understanding was that he was to receive full credit for the work in the publicity campaign. He alleges that Mr. Fox gave orders, eliminating his name from all connection with the film.

Mr. Brenon in addition asks $50,000 damages.

TOM MIX COMEDIES END

The Selig series of Tom Mix Western comedies closed with "Taming Grouchy Bill," released in the General Film service on Saturday, September 9. One Western comedy was released weekly for ten weeks.

FINISHING "RETURN OF EVE"

"The Return of Eve," the five-act Essanay photodrama, has been practically completed, some six thousand miles having been covered in the pursuit of ideal settings.

The longest trip during the course of construction was that taken from Chicago to Philadelphia, where a log cabin on the estate of Charles S. Walton, at St. Davids, Pa., served as a background for numerous exteriors. Director Arthur Berthelet saw the cabin pictured in the National Geographical Magazine and Mr. Walton, who has frequently objected to picture-taking on his acres, was persuaded to permit the scenes to be made. When the story was laid before him he agreed that the log cabin formed an ideal complement to the scenes already taken and gave his permission.

The majority of the exteriors, taken in the woodlands of Wisconsin, added considerably more mileage to the picture's total. The use of Lake Michigan boats and several trips from Chicago to the beautiful J. Ogden Armour estate at Lake Forest, Ill., brought the figure up to the 6,000 and more miles.

The last scenes of the picture are being taken on a Pennsylvania trip. Edna Mayo takes the leading role and is supported by Eugene O'Brien in the leading role. Edward Mawson, Edward Arnold, Emily Fitzroy, Leona Ball and John Cossar.

ROSHANARA WRITING SCENARIO

Roshanara, whose dances have been popular in vaudeville, is busily at work collaborating on a scenario for a five-reel picture, featuring herself as an East Indian Princess. The story was originally written by her god-father, Major G. B. Hearn, author of "Seven Cities of Delhi," who is now at the front in France. In between battles he has been able to dash off a few plot suggestions now and then and to send them to Roshanara, who is writing her story from these outlines. She will call her first picture "A Daughter of Lhassa."

Roshanara has had several offers from motion picture companies to introduce special dances into their films, but she has declined, because she wants to prove her ability as an actress and an author, as well as a dancer. In addition to writing scenarios, Roshanara is at work on a book on Indian dancing in which she draws comparison between the origin of the early Greek and the early Hindu dances. She has been obliged to have an old volume in Sanscrit, which she found in Calcutta, translated in order to obtain authentic material for this work.

LILA PAYNE is to return to pictures again after an absence of two years.

BAKER WITH METRO

George D. Baker, who was with the Vitagraph directing forces for several years, makes his debut as a Metro director with "The Pretenders," a five-part feature produced by the Rolfe Photoplays, Inc. Miss Wehlen, the star, is surrounded by a strong supporting cast, which includes Paul Gordon, William Davidson, Edwin Holt, Charles Elridge, Jerome Wilson, Ilen Hume, Hugh Jeffrey, and Harry Neville. The picture will be released Aug. 21. The story was written by Channing Pollock and Reynold Wolf.

This feature will be followed by another five-part production, "The Upheaval," in which Lionel Barrymore is starred, and Marguerite Skirvin is featured. "The Upheaval" is also a Rolfe feature and will be released by Metro, Aug. 28. "The Upheaval" is a picturization of a short story by Lawrence McClosky, produced under the direction of Charles Horan, assisted by P. Thad Volkman. Mr. Barrymore and Miss Skirvin are supported by a cast, which includes such well-known players as Edgar L. Davenport, Franklin Hanna, John H. Smiley, Paul Lawrence, James Malaidy, Howard Truesdell, George Stevens, Frank Lyons, Myra Brooks, and others.

MINTZ CLOSES CONTRACT

C. B. Mintz announces that A. and H. Warner, 145 West Forty-fifth Street, have closed a contract with Ella Wheeler Wilcox, whereby they have obtained the exclusive rights for photoplay purposes to all of her poems and other writings. Scenarios, based on each of these poems, are now being written by Ruth Helen Davis. "A Married Coquette" is the poem which forms the base of the first release which will be shown during September. The Messrs. Warner plan to release, for an indefinite length of time, one two-part feature a week after the first. Richard Garrick, who recently built a studio in Jacksonville, Fla., will be the director. For the leading parts such stars as Arthur Ashley, Walter Miller, Lucille Haft, and Carlotta de Felice have been secured.

TO FILM NATIONAL PARKS

Pathe has secured the services of a well known cameraman, Ralph Earle, to take a series of scenics in the National Parks of the country. Among the parks visited will be the Yellowstone, Glacier, Mount Ranier, Crater and Lassen.

Mr. Earle was for some years one of the most efficient cameramen of the Pathe News.

MIRROR ADVS. DRAW

WILLIMANTIC, Conn. (*Special*).—The attractive advertisements of Pathe's "The Grip of Evil" from the recent issue of THE MIRROR were effectively used in front of the Gem Theater here, with the best of results from a boxoffice viewpoint. C. C. PALMER.

SEPTEMBER ESSANAYS

George K. Spoor Announces Month's Programme —"Return of Eve" the Feature

George K. Spoor, president of Essanay, announces the September releases. The feature production of the month will be "The Return of Eve," presenting Edna Mayo and Eugene O'Brien. It is described as a five-act drama of romance, contrasting the passions of primitive man with the foibles of modern society.

All of Essanay's stars appear in the month's photoplays, including Henry B. Walthall, Bryant Washburn, Richard C. Travers, Sydney Ainsworth, Ernest Maupain, John Lorenz, Harry Dunkinson, Edna Mayo, Nell Craig, Warda Howard, E. H. Calvert, Marguerite Clayton, Lillian Drew, Edward Arnold and Eugene O'Brien.

The first September release is "The Higher Destiny," scheduled for the 2nd. The cast includes Warda Howard, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun. The story is of a man who loves but neglects his wife, and finally repents.

"The Pacifist," released on September 5, is a comedy based on one of the topics of the day. It relates of a man who is always fighting for peace but who finally wins out by fighting with his fists. It features Harry Dunkinson.

On September 6 Essanay offers Canimated Nooz Pictorial No. 15 by Wallace A. Carlson, a caricature on the leading men and events of the day.

"A Million for a Baby" is the three-act offering of September 9. A drama featuring Bryant Washburn, Marguerite Clayton, Lillian Drew and John Lorenz. On September 12 comes a two-act drama, "The Greater Obligation," featuring Edward Arnold. "Dreamy Dud," one of the humorous cartoons by Wallace A. Carlson, reappears on the screen on September 13.

On September 16 there is a three-act drama, a love story entitled "The Woman Always Pays." Miss Drew and Sydney Ainsworth take the leading roles. Miss Drew and Mr. Ainsworth are also presented in a strong two-act drama, "When Justice Won," on September 19. A Canimated Nooz Pictorial, No. 16, appears on September 20 and on September 23 there appears the three-reel offering, "The Way of Patience," featuring Nell Craig, Ernest Maupain and Darwin Karr.

In the last week of the month, beginning with September 26, the two-reel comedy drama, "Peter, the Hermit," featuring Nell Craig, Harry Dunkinson and John Junior, a "Dreamy Dud" on September 27, and a three-reel drama on September 30; "Twin Fates," featuring Sydney Ainsworth, Edmund F. Cobb, and Virginia Bowker, will compose the releases.

TO FILM NEW ADE FABLES

President George K. Spoor of Essanay announces that he will shortly issue in one reel films the George Ade fables, now appearing in current numbers of the *Cosmopolitan Magazine*.

The Essanay Company has filmed the Ade fables for some years. The present series mark the latest work of the Indiana humorist. Warda Howard, featured Essanay actress, has just completed one of the new fables. Harry Dunkinson, the Essanay comedian, will also appear in the series.

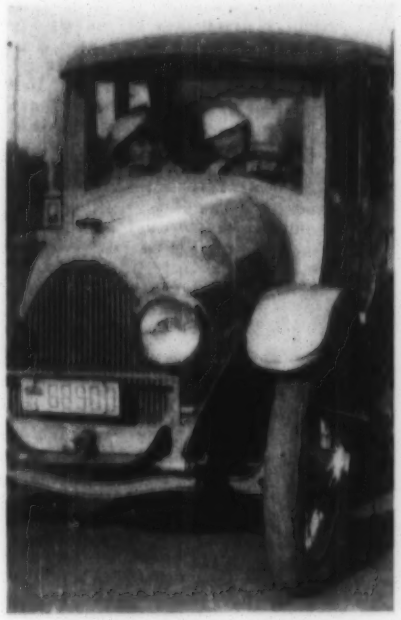
CLAIRE MCDOWELL, whose face in Biograph releases made her a favorite with picture fans, is to play the leading feminine role in a Universal feature to be directed by Hobart Henley, who will have the chief male part. Miss McDowell is to play a Red Cross nurse.

SCENE FROM "THE CRIMSON STAIN MYSTERY,"

The Consolidated Film Corporation Serial Features Maurice Costello and Ethel Grandin.

PACIFIC COAST NEWS

By MABEL CONDON.



MISS RUTH ROLAND (BALBOA STAR) TAKES MISS MABEL CONDON MOTORING.
Miss Condon Is the Coast Correspondent of THE MIRROR. The Car, by the Way, Was Designed by Miss Roland Herself.

LOS ANGELES, CAL. (*Special*).—Kathlyn Williams, after seven years of stardom with the Selig Company, has resigned from the latter organization and signed a contract to star under the Morosco banner. She had her choice of four offers. Her big popularity with the public will make her a valuable asset to her future affiliation.

Cabanne Joins Metro.

Director William Christy Cabanne is out to make name and fame for himself. This became apparent with the announcement of his contract, which calls for his services in the direction of Francis X. Bushman in a Metro serial. Mr. Cubanne leaves Mr. D. W. Griffith with much regret, which feeling is reciprocated on the part of Mr. Griffith. The latter, however, was the first to congratulate Mr. Cabanne and wish him success in his new affiliation.

Charles Clary, at a recent private showing of Henry Christeen Warnack's Fox feature, "The Honor System," was unanimously declared to be one of the biggest features of this picture, which had Raoul Walsh as its director and Milton Sills as its star.

With the Keystone

Under the guidance of Mack Sennett, a remarkable detail is observed in all sets at the Keystone Studio, and many of them would do credit to big dramatic features.

"I got your goat" was the way assistant business manager Harry L. Kerr introduced Mabel Normand to a new member of the company. The Normand production called for a wild goat and Mr. Kerr had one brought from Catalina for her.

Chester Conklin is responsible for various attacks of the heart on the part of innocent spectators last week at Balboa who saw Mr. Conklin plunge into the sea from a high cliff. Of course, it was part of a Keystone, if the spectators had only known it.

Cameron Coffey, five-year-old champion swimmer and diver, is one of the newest additions to the Keystone Studio. He is doing some remarkable work in a new Charlie Murray picture.

H. Guy Woodward was called upon to act as master of ceremonies at Balboa during that seaside resort's four-day celebration of the discovery of the Pacific by Balboa, the explorer.

Observation tells one that Lee Arthur may soon be a writer of Keystones. He has been seen at the studio every day during the past week. Among his plays are "Breaking Into Society" and "The Fox," and he colloborated with Charles Klein on "The Auctioneer."

Harry Gribbon presented himself with an automobile, not only beautiful but large. The latter quality appealed to some picnicers one recent day, and climbing into his car after a hard day at the studio, Mr. Gribbon was greeted by an interior decorated with wateremion rinds, crackers and other evidences of festivity. It will not be well for the festive ones to make themselves known to Mr. Gribbon.

Bobbie Dunn's jump from the top of a three-story building into a plaster mixer was one of last week's events at the Keystone Studio. The mixer contained four feet of water and the feat, which was a thrilling one, was witnessed by as many at the studio as could leave their respective sets to watch the leap. Another hazardous feat was Bobbie Vernon's driving an autobus through a stained glass window into a cafe scene. Nobody was hurt, but a four-hundred-dollar violin belonging to one of the musicians was smashed into nothingness.

Charlie Murray turned on his ankle while fun-making and guessed that nothing but a week-end in San Francisco would help him recover. Duty called, however, in the way of a new story and somehow the foot got better of itself.

Ed Sutherland was a hero in a telephone booth set, smashing the glass door of the booth with the telephone and thereby cutting two fingers. Smiling at passers-by while the fingers were being dressed, the passers-by were given the impression that the bandages were merely make-up.

Some Lasky Doings

Samuel Goldfish, Chairman of the Board of Directors of the Famous Players-Lasky Corporation, is accompanied on his trip west by Walter J. Moore, Vice-President of the H. C. Miner Lithographing Company. It is the desire of Mr. Goldfish that Mr. Moore arrange to establish a branch of this company in Los Angeles, thereby saving to the Lasky and other companies the big express charge annually for the shipping of plates back East.

The trout streams in Southern California are being "paged," so states Ken McGaffey, the discovery of Blanche Sweet being the object. The casting for the next Sweet production was completed ahead of schedule, hence the frantic efforts to find its star.

Your mail may contain most any day now a communication regarding the "Anita King Complexion Cream for Motorists," as the lady who gives this special cream its name has been induced to enter the marts of commerce by placing this cream on the market. She vouches for the fact that it was the Anita King Cream which allowed of her arrival in New York, after her transcontinental trip, with her complexion as fair as when she left Los Angeles. With this as a voucher, there should be much sale for the King Cream.

J. G. von Herberg, motion picture magnate of Seattle, Washington, accompanied by Herman Wobber of the Progresive Motion Picture Company of San Francisco, was the guest for several days last week at the Lasky Studio.

Fannie Ward, in the just-completed picture, "Each Pearl a Tear," has Charles Clary in strong support.

At Universal City

It was through the influence of H. O. Davis, vice-president and general manager, that the Universal was allowed the use of the torpedo-boat destroyer *Farragut*, while in the port of San Pedro. Mr. Davis wired Secretary Daniels of the Navy for the desired privilege. Consent was at once given and the result is a patriotic climax to the three-reel picture, "Honor Thy Country," featuring Neva Gerber.

The J. Warren Kerrigan feature company has gone to the timber section of Humboldt County for a month of picture making.

The Smalleys will separate, meaning for the direction of pictures only; Lois Weber (Mrs. Smalley) to film a feature entitled "Devotion," and Phillips Smalley to produce a story written by Brand Whitlock, former Minister to Belgium.

Dorothy Love Clarke, who already had attained prominence as a child-actress and dancer before joining the Universal Company, danced for a party given by Andrew Weir, multi-millionaire oil and shipping magnate of England. The party, in the nature of a banquet, held at the Beverly Hills Hotel, was given to the leading oil men of southern California and to their wives. Little Miss Clarke scored a stupendous success.

Director Lynn Reynolds has begun the production of a story written by himself entitled "The End of the Rainbow." It features Myrtle Gonzales, with Val Paul opposite.

Dorothy Phillips is the featured lead in a Harriet Comstock story, "The Place Beyond the Winds." It is being filmed at Bear Lake by Joseph De Grasse.

Ruth Stonehouse has completed a one-reel orphan-asylum drama written by herself and entitled "Mary Ann." She had the support of Peggy Coudray and Marvel Spencer.

Agnes Vernon is playing the lead in W. H. Lippert's story, "Captain Peggy."

Director Wallace Beery and his company were off to Catalina the early part of last week for ten days of picture making, three individual pictures to benefit thereby. One, a two-reel comedy, will feature Carter De Haven, and Beery himself will be featured in two one-reel comedies. Mr. Beery's parents, Mr. and Mrs. N. W. Beery, are interested visitors these days at the city.

Gretchen Lederer, the Universal's reliable character lead, assisted in the formation of the German Women's Club of Los Angeles, the aim of which is to help the needy German women of that city.

Cleo Madison plays the lead in a Bluebird feature written and directed by Rex Ingram.

"The Case of Dr. Hawley" is a three-reel production written by Harvey Gates and being directed by William V. Mong. The latter plays the lead, with Nellie Allen opposite.

Betty Schade, wishing to convince her director, Harry Millard, that she could realistically play the title role of the new Millard picture "Three-Armed Maggie," successfully attempted this in a Los Angeles department store. Mr. Millard took away her honors, however, by letting the house detective in on the little scheme. When Miss Schade learned that her apprehension was a put up one, she immediately began to figure out how she could get even. To date the figuring has had no results. William Parker is the author of the story, and Harry Keenan is the capable actor playing opposite Miss Schade.

Maude George and Lee Hill are being featured in "Her Honor," under the direction of Donald Macdonald.

Edith Roberts is the featured player in the comedy-drama "His Housekeeper," written by Harvey Gates and Ben Cohn.

Author Robert Dillon, recently vested with a directorship, has dainty Marcia Moore as his leading woman in the Pat Rooney series of one-reel comedies.

Claire McDowell is playing the lead in "November 1915," a three-reel drama. Director Hobart Henley plays opposite her.

No expense has been spared to make the eight-reel feature, "The Eagle's Wings," one of real merit. Director Robert Leonard completed this picture last week. It contains many big scenes, in which Herbert Rawlinson, Vola Smith, Grace Carlyle and Charles Gunn do admirable work.

Director Wm. W. Beaudine, formerly of the Kalem Company, has taken over the direction of Allen Curtis' Joker Company.

Ed Sedgwick and Belle Bennett are being featured in the series of one-reel comedies written by Harry Wulze of the Universal staff and directed by Roy Clements.

Dorothy Davenport is the featured player in Director Lloyd Carleton's production "The Road of Destiny," adapted for the screen by Fred Myton from the story by Clarke Irvine.

Eddie Lyons and Lee Moran are putting a thousand laughs into the thousand-foot comedy entitled "Model 46."

Director William Garwood, while filming the one-reel picture, "The Social Caveman," is looking up a story which will take him and his company into the coolness of Bear Valley.

At Balboa Beach Studio

President H. M. Horkheimer and H. O. Stechhan, who has graduated from publicity chief into general personal representative of the Horkheimer Brothers, are again in the midst of events at the Balboa Studio, after six weeks in New York.

At a recent showing of "Little Mary Sunshine" at the Liberty Theater at Long Beach, the little star of this picture appeared in person, as also did her director, Henry King. It was children's matinee and the treat was a big one for the kiddies.

"Ruth Roland is a designing woman" is the strong statement sent out by S. S. Snyder, Balboa's new publicity director. He satisfactorily explains this remark, however, by applying it to Ruth's odd new car, all of which she designed herself. The color is called robin's-egg blue (one would readily suspect it to be green). It is upholstered in cream-colored cretonne, on which red parrots disport themselves on green boughs and the style of the car is sedan. Ruth states it is quite the handsomest car in the industry. Contradictions may or may not be acceptable.

Director Sherwood MacDonald is at work on the last three chapters of "The Grip of Evil," for Balboa-Pathe.

The Balboa company, in a little more than three years, has increased more than forty fold, reports the B. A. of this studio, claiming this to be the record for studio growth.

J. R. Willis, the artist, has developed a new method of animating cartoons and is at work on a series entitled "Rastus-Fraid-O'-Nuthin.'" Mr. Willis's work is directed by the Horkheimer Brothers.

Balboa recently sent a large collection of photographs of its pretty girls to "The Star of Hope," the monthly issued by the residents of Sing Sing prison, New York, and the pictures were so greatly appreciated that Messrs. Horkheimer Brothers have ordered another lot sent.

Henry King will co-star with and direct "Little Mary Sunshine." In her next play, which is the first of a series of six to be filmed for Pathe. Will M. Ritchey is the author of the series.

Ince Studio-Folk

Are having lots of joy these days. As Ken O'Hara, the Ince publicity chief puts it, life for the Ince-ites seems to be "just one grand outing after another." Following closely upon the "million-dollar party" given by E. A. Featherstone, the Los Angeles club man, players and members of the executive departments all autoed into Topango Canyon, taking much lunch with them, with the result that the outing was a joyful one. Business Manager E. H. Allen was in charge of events.

William S. Hart has begun another one—a play of the variety in which Hart is possessed of guns and a cynical disposition. This five reels of hero-bad man story will be made at Inceville's eighteen-thousand acre domain in the Santa Monica Mountains. Alma Ruben, who appeared with Douglas Fairbanks in "The Half-Breed," has been engaged to appear opposite Mr. Hart. Art Director Robert Brunton has distinguished himself again, and this time by the erection of what is said to be the most pretentious courtroom set ever built for the screen. Its floor space approximates three thousand square feet.

William Desmond, with Margaret Thompson to play opposite him, headed an exodus into Bear Valley last week for the making of a detective story by C. Gardner Sullivan. It will present Mr. Desmond as a star. It should be a most worthy production, for in addition to the strong personalities of Mr. Desmond and Miss Thompson, it also offers Robert McKim, J. Barney Sherry, Joseph J. Dowling and J. Frank Burke in its principal roles.

Bessie Barriscale is vacationing. She was seen to start mountain-ward from the Ince studio in her big car, her destination known to none. Upon her return she will begin work on a Monte M. Katterjohn production, which advance reports say will follow in the popularity wake of "Peggy."

Raymond B. West will direct the tri-star combination comprising Dorothy Dalton, Howard Hickman, and Enid Markey in a play by Russell E. Smith. One of the features of the picture is a mammoth ballroom scene, the set having been made by Art Director Robert Brunton.

The Thomas H. Ince Summer home, erected on the highest point of the Santa Monica Mountains comprised in Inceville's eighteen thousand acres, is at last completed, and Mrs. Ince and the three children have taken possession.

Frank Keenan wishes it known that he has no desire to impersonate any more Southern types. He feels that he has been the Southern gentleman quite often enough and is not only willing, but anxious, to try something he has not already done. That would seem to be impossible, as his gamut of roles is a complete one.

The feature made on the Mexican border by William S. Hart and entitled "The Patriot," is ready for release, and the Ince studio claims to be justly proud of it. Charles K. French, little Georgie Stone, Francis Carpenter, Roy Laidlaw, Milton Ross, P. D. Tabler, George Goodboy, the Indian actor, and "Rags," comprise an excellent cast. Joe August is responsible for the picture's splendid photography.

Horsley Back to Work

David Horsley has had two weeks of activity at his Los Angeles plant. He has shaken hands with all old friends and with many new ones, and promises to stay for a while.

Nan Christy is again among the studio's personnel. She is working with William Clifford and Margaret Gibson under the direction of Alvin J. Nietz.

George Ovey and Claire Alexander are "Making Things Hum" in the Cub comedy bearing that title. Mr. Ovey in his characterization of "Jerry" is responsible for many thrills in the comedy's thousand feet, one of them resulting from the comedian's slide from the roof of a four-story building to the ground via the drainpipe. The story and direction are by Milton H. Fahrney. Claire Alexander in the important role of maid contributes daintiness and adds to the comedy of the picture.

Director Robert Broadwell, with Roberto A. Turnbull at the camera, has completed the feature "The Painted Lie," and started work on a five-reel comedy-drama which has New York and Honolulu as its locale, Crane Wilbur being featured.

Al. Blake, heavy at this studio, purchased a book of checks on a Los Angeles restaurant, each check worth twenty cents. When approached by some supposedly famished person, he presents the latter with one of these checks. It would seem that Mr Blake has much compassion for hunger, but very little for a disguised thirst.

At the Yorke Plant

Harold Lockwood and May Allison are again at work in the studio, after several weeks spent in picture making at far-away locations. Mr. Lockwood is spending leisure moments learning to aviate, under the tutelage of Harry Gordon, the idea being a "preparedness" one. Mr. Lockwood has not yet been required to pilot an aeroplane in pictures, but means to be ready should the occasion arise to arise.

Lester Cuneo is one of the fans who seldom misses the weekly bouts at Venice and Vernon. His life seems to be made up of film fights and his devotion to the Vernon and Venice bouts is merely for the purpose of keeping in the atmosphere is his claim.

Director Henry J. Otto plays a role in nearly every picture he produces. He has the important one of Henry Westfall in the latest Metro-Yorke picture, "Mister 44."

Marie Frances Kiernan, five years old and one of the hits of the Otto-directed picture "Undine," appears in the "Mister 44" picture.

The Metro Exchange in San Francisco offered its offices to Harold Lockwood and May Allison for dressing rooms while the Yorke players were making street scenes in that city.

Clune Studio Activities

The entire company producing "The Eyes of the World" has gone into San Gabriel Canyon for the final scenes of this big feature. A camp equipage, as complete as that of a military company, was part of the necessary props taken with them. A projection equipment and laboratory outfit were also part of the camp supplies.

The personal appearance of Adda Gleason for a whole month at the Chicago run of "Ramona" is credited with much of the success of this engagement. As press and public has long since conceded, Miss Gleason made a typical "Ramona" and will be warmly welcomed in her next screen appearance.

Katherine Miller, who bears a strong

(*Continued on page 32*)

COMPLETE NEW SERIAL

Niagara Film Company Finishes "The Perils of Our Girl Reporters"

The Niagara Film Company, having studios in Brooklyn, has just completed "The Perils of Our Girl Reporters," a new photoplay series to be released through the Buffalo *Times* Newspaper Syndicate. The series is in fifteen installments of two reels each and each installment is complete in itself. The same heroine, a girl reporter on a big metropolitan newspaper, appears in each incident.

The Niagara Film Company commissioned Miss Edith Sessions Tupper to preface the stories, which were adapted for the screen by George W. Terwilliger. The present series was filmed under Mr. Terwilliger's direction.

The girl reporter roles are played by Zena Keefe and Helen Greene. Earl Metcalfe plays the leading male role throughout the series. Other well known players in the cast include William H. Turner, Arthur W. Matthews, Edith Sinclair, Mabel Montgomery, Louis Huntington, Julia R. Hurley, George Arvine, Felix Hainey and George Richards.

TO ENFORCE BI-LINGUAL ORDER

MONTREAL, CANADA (*Special*).—The bilingual order, demanding that all films displayed in Montreal theaters bear titles and sub-titles in both English and French, is to be rigidly enforced, says Sheriff Lemieux, chairman of the Province of Quebec Board of Censors.

"I note that in certain quarters it is said that a few film exchanges, under the new ruling, will have to close up shop, so far as the province is concerned," says Sheriff Lemieux. "Well, I know of one exchange which might as well do so, judging by the films which it has offered for our examination recently. Of some sixty films submitted, forty-five were summarily rejected on the ground that they were too grossly immoral. It is quite natural for such a firm to try to rouse up opposition to the censors. But, it can take it from me, the censors are 'on the job' to stay, and will not be intimidated by anyone.

"Now as to facts. It was stated that the movie exchange men were going to meet us. They have not done so. We eagerly await their arrival. In the second place, it has been stated that the cost of putting the films into the two languages, would be grossly exorbitant. An anonymous informant stated to *The Star* that it would cost in the neighborhood of $175 or $200 for a film of ordinary length. That is a falsehood. I personally have visited the plants of the film manufacturers in the States, and I know that it costs on an average of six, seven or eight cents per foot per subtitle. Now supposing each sub-title takes up six feet of film (a wide margin), and supposing there are fifty sub-titles per film story of five reels, (also a very wide margin), we have a maximum cost of $24, but, just to be liberal, let us put it at $48. Now, this is the initial cost, for the initial or master film, from which sixty or six times sixty, other films may be made with only the ordinary cost of the film."

IRVIN COBB INVADES FILMS

Irvin Cobb, humorist and budding playwright, has just turned out his first photoplay. The picture, "The Adventures of Bill," is being produced by the Vitagraph Company under the auspices of the American Bankers' Associations. It will depict the things that happen to a greenback and is part of the bankers' nation-wide thrift campaign. Some of the scenes will be taken in the United States Treasury.

Wilfred North is directing the photo-drama, which was picturized by Garfield Thompson. Lillian Walker stars with Tom Mills. Mrs. Mary Maurice, Walter Grail and Edward Elkas in her company.

SAYS SHE WROTE SCRIPTS

Editor Motion Picture Department

In reading your paper of Aug 12, I note on page 29 the announcement of Mr. Shannon Fife in which he speaks of the three August releases the first "Little Lady Eileen," in which Mr. Fife says, "An original scenario (based on Irish folk-lore gathered by Miss Elaine Sterne) naturally I object to Shannon Fife's statement as I sold Famous Players "Little Lady Eileen," as you will see if you refer to their advertisements in *The Moving Picture World* of recent dates, and, in a recent visit to New York, I was fortunate enough to see Miss Clark and others working on my scenario. I would not wish to take honors from Miss Sterne and I am sure that she must feel the same way. Famous Players is slow about giving screen credit, for I was not given credit for "Silks and Satins"—nor "Helen of the North"—and as I am anxious to be known as a writer of scripts worth while I naturally do not wish this mistake made.

Would you do me the favor of calling Mr. Shannon Fife's attention to his error—a little investigation will prove my right to the claim.

Thanking you—and with all good wishes—I am,

Very sincerely,
(MRS.) BETTY T. FITZGERALD.
944 Chestnut Street, Gadsden, Ala.

CLAIRE WHITNEY, Fox Film star, has twenty-four marriages and six deaths to her credit, earned in the course of three short years with the Fox Film and the Solax Producing companies.

AN INCIDENT OF PATHE'S "THE GRIP OF EVIL."
Miss Jackie Saunders and Roland Bottomley Seen in a Dramatic Moment of the Serial.

IN THE PICTURE STUDIOS

PAULINE FREDERICK is athletically inclined and devotes a great deal of her time when not driving her own car to long tramps. She rides beautifully, is a good rifle shot and has dedicated herself to the proposition that one's work, no matter how arduous, must never be permitted to exclude one from outdoor life. She has been very successful in adhering to this principle—a fact which undoubtedly contributes its quota to her great personal charm and to her indefatigability.

ROBERT WARWICK, in a scene, recently made for "The Heart of a Hero," made a twenty-five leap over a cliff into the Hudson River. The director did not want to take a chance with Warwick's life, or limbs and engaged a supposed cowboy to substitute. When the critical moment came, the director shouted "jump." The cowboy drew back from the cliff and resigned. Warwick, an expert horseman, immediately took hold of the situation and before he could be stopped, urged his horse to the edge of the ravine shouted instructions to the camera man, and when all was "set" made the leap and came out all O. K. Fifty feet of excellent excitement resulted.

GAIL KANE, the World Film actress who is soon to be seen in "The Velvet Paw," "Paying the Price," and "The Heart of a Hero" on the screen, is to have a brief respite from film work. Early in the fall she will become leading woman for John Drew and will be seen in a new play at the Empire Theater, New York. Miss Kane, will undoubtedly, divide her time between the studio and the theater. She did this while appearing in "Seven Keys to Baldpate," and "The Miracle Man," spending half her days at the Peerless studio and the remainder at the Astor Theater. Naturally of a rugged constitution and an athlete, Miss Kane more than prospered (physically and financially) during her double devotion to the arts.

ERNEST MAUPIN, a former player with Sarah Bernhardt, has made his first appearance in the English language. Previous to his arrival in this country he was much in demand as a public speaker in Paris but, until he addressed hundreds of exhibitors during the Essanay plant convention week, he had never ventured on making an appearance in an oral role, except in his mother tongue.

ERNEST MAUPIN, a former player with the son of a sheep and cattle ranchman in the north of New Zealand, and he was educated to be a priest of the Roman Church; but against the wishes of his parents, he elected to follow a stage career. He made his first appearance at the age of seventeen, and has played in the companies of some of the best-known English actors. At different times, he has been a sailor before the mast, a tea salesman, the engineer of a donkey engine, and a gold prospector in the wilds of Australia. When the Boer war broke out in South Africa he volunteered for service in an Australian corps, and for two years, he participated in all the hardships of the campaign, being rewarded for his services by a commission. Twice he was captured by the Boers. The first time, he had the good fortune to be exchanged, and the second time, he managed to make his escape, and wandered for three days through a desert country without food or shelter, until he made his way to the coast, where he shipped as an able seaman on a sailing vessel bound for Gibraltar.

CAMERAMAN JAMES VAN TREES, who is responsible for the photography in many of the recent Morosco-Pallas releases, has invented a new type of camera stand which it is claimed, will make picture taking easy even under the most difficult circumstances. Profiting from his experiences and troubles encountered on his last trip to the San Bernardino mountains, at which time he was forced to "shoot" many scenes for "The Stronger Love" under extreme difficulties. Mr. Van Trees has made a stand that will hold his camera steady in the most risky positions. Although the inventor will not allow anyone to see his new device at this time, it is understood that the stand is a one legged affair and has a balancing arrangement on the order of the gyroscope.

HAROLD LLOYD, star of Pathe's "Luke" comedies, celebrated the completion of his first and very successful year with the Rolin Company, by buying a new motor car for $1,250. The same day, while driving it for the first time, he ran it up a tree and that night he sold the wreckage for $100. He promises that the next car will be a "tin Lizzie."

HELEN HOLMES, J. P. McGowan and members of the Signal Film company are soon to make an extended trip into the heart of the California lumber region, at Eureka. There the players will stage the first part of an elaborate feature covering not only railroad operation from the usual point of view, but many phases of transportation. This will include much "sea stuff," with lumber vessels playing an important part.

BESSIE EYTON, Selig star, who has always been a keen student of the mechanical branch of the motion picture business, comes out with the statement that here is one place where the camera with all its wonderful achievements has failed. While ready to admit that in some cases the color of a woman's hair may be judged from the lights and shadows shown in certain positions taken during the making of a picture play, Miss Eyton asserts that under normal conditions it is next to impossible to really tell the color of hair from seeing it on the screen. Her assertion has opened an interesting line of discussion. Miss Eyton's hair is a golden auburn. In the picture plays it shows more black than anything else. People who have never met Miss Eyton personally seem loath to believe that her tresses are not jet black. However, could they see her wealth of wonderful golden hair, they would very soon change their opinions.

CREIGHTON HALE, who is under a long term contract to star in the feature pictures of the Frank Powell Productions, Inc., spends a great deal of his time at Mineola, Long Island, with his new aeroplane which he will use in the next picture of the Powell Company. Mr. Hale is the only actor appearing before the public today who is a member of the Aero Club of America.

HELENE ROSSON brought her mother in her car from Santa Barbara to Los Angeles recently. Helene says it is about time, as mother was threatening to annex the family dramatic honors. Mrs. Rosson acted twice for Big Bill Russell and did good work. "Tell those sons and daughters of yours they will have to hustle to keep pace with you," admonished Mr. Russell.

DIRECTOR WILLIAM ROBERT DALY and his wife, Fritzi Brunette, of the Selig Company, are spending a two weeks' vacation in the mountains. Upon their return to Los Angeles they will direct and star in respectively, a three-reel subject of stage life, entitled "Carol Loring—Actress."

WILLIAM T. CARLETON, who enacts the role of Pierpont Stafford, Gloria's father, in "Gloria's Romance," is the same William T. Carleton who starred for years as the head of the Carleton Opera company which toured the United States from coast to coast and from Canada to the Gulf. Born in London, England, he early in life developed a vocal talent that attracted the attention of Sir Julius Benedict, who was the teacher of Queen Victoria and the royal family. Carleton's parents were Quakers and had a most deep seated aversion to anything pertaining to the theater, so they objected to his even considering an operatic career, but he finally succeeded in overcoming their objections and went on the stage. He was brought to the United States by Maurice Grau, then manager of the Clara Louise Kellogg Opera company, and made his American debut at the Academy of Music in Philadelphia as Valentine to the Marguerite of Miss Kellogg in "Faust." He scored such success that to him fell the honor of creating the title role in "The Flying Dutchman," the first time this opera was ever sung in America. After a brief concert tour, he returned to London to sing the leading baritone roles at His Majesty's Opera House. Following a second trip to America at the time Gilbert and Sullivan operas were at their height, he was engaged to create the baritone roles in this series of operas at the Savoy Theater in London. On his next visit to the United States he became a star at the New York Casino, and then organized the Carleton Opera company which played successfully for more than fifteen consecutive seasons. More recently Mr. Carelton has devoted his talents to the silent drama and has played roles of wide and varied sorts during the last few seasons.

SINCE THE SELIG PLAYERS have returned from Chicago, where they worked in "The Crisis," there has been a small epidemic of auto buying. Manager James McGee, of the Selig Zoo, started things with the purchase of a big Winton Six, Leo Pierson followed with a Buick Six, Cecil Holland fell into line with a bright new Hupmobile, and Tom Santschi is just on the verge. The automobile in which Tom Mix is now burning up the miles around Los Angeles is quite as picturesque as the cowboy star. A high powered roadster of a brilliant red, Tom has placed on the front of it a pair of polished steer's horns, and strapped to the steering wheel is his 45 revolver.

The September 9th issue of THE MIRROR *will be devoted to the Mack Sennett Keystone Studios. Mabel Condon is hard at work collating the material. Order your copy ahead from your newsdealer. This is the fifth of the Coast Studio Series.*

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Released Oct. 1st

THE FEATURE FILMS OF THE WEEK IN REVIEW

"Public Opinion" An Unusual Drama, Delving Into the Psychical—"Rolling Stones" Furnishes Agreeable Humor

"PUBLIC OPINION"

Five-part Production by the Jesse L. Lasky Feature Play Company, starring Blanche Sweet. Written by Margaret Turnbull. For Release on the Paramount Programme on August 17.

Hazel Gray ..... Blanche Sweet
Dr. Henry Morgan ..... Earle Foxe
Mrs. Carson-Morgan ..... Edythe Chapman
Phillip Carson ..... Tom Forman
Gordon Graham ..... Elliott Dexter
Smith ..... Raymond Hatton

That newspapers "try" cases in advance of their legal review, thereby influencing public opinion and affecting the actual result of a jury's consideration is the proposition of Margaret Turnbull's photoplay.

The authoress makes a pretty trained nurse the central figure. She is employed in the home of Mrs. Morgan, a wealthy philanthropist who has married a physician, really an unscrupulous and mercilless man who seeks her fortune. The doctor poisons his wife and throws the blame upon the nurse. The newspapers immediately seize upon the case and practically condemn the young woman as guilty.

The story at this point enters the field of things "below the threshold" of human consciousness. We see the spirit of the murdered woman enter the jury room in an effort to find open and receptive minds. Gordon Graham, a wealthy young chap serving on the jury, alone receives the message. Deeply and unconsciously stirred, he sways the jury to a verdict of not guilty. Public opinion is brought to a high pitch by the verdict but, in the end, the innocence of the girl is established. And the girl ultimately marries the wealthy juryman.

The power of the press to sway public judgment in a way to conflict with the wheels of justice has been discussed many times. Indeed, this very point was touched upon by Augustus Thomas in "The Witching Hour." We quote a bit of the dialogue:

"In every widely discussed trial the defendant is tried not only by his twelve peers but by the entire community."

"Why blast it! The community goes by what the newspaper says!"

"That is the regrettable part of it—but the fact remains."

There are other points of resemblance. The jury in the Thomas drama, although it has already retired to consider the case, is swayed by public opinion when Jack Brookfield reveals a murderous plot in which the prosecuting attorney had a part. "Do you think that all those minds can be at white heat over knowledge and none of it reach the minds of those twelve men? Ah, no!" There, too, the jury acquits.

The basic resemblance does not, in our opinion, reflect upon Miss Turnbull. Her handling of this phase of the sub-conscious forces of the mind is technically dexterious, of accumulative force and genuine grip. A bit morbid, possibly, from the average film viewpoint, but compelling and sustained withall. There is one point of possible question. Accepting Miss Turnbull's proposition, would or could the press in New York (the scene of the story) sway public opinion against a pretty woman?

"Public Opinion" is consistently well directed and ably played. The effect of the spirit of the dead woman is handled with considerable dignity. The flashes of trolley cars, barber shops, street crowds, etc., where the murder case is the theme of discussion, are adriotly handled, although the resentment and anger of the people in front of the bulletin boards and court building seems exaggerated.

While the story of "Public Opinion" may not be based upon a recent New York murder case, the resemblance is apparent. However, sensationalism has been avoided throughout in the handling of the picture.

Blanche Sweet makes the nurse a genuinely sympathetic figure. She sounds a moving emotional depth several times. Indeed, it is a vital characterization. Elliott Dexter gives a clean cut portrayal of the wealthy young juryman. Earle Foxe is a bit obvious as the poisoner-physician. Of the remainder of the cast Raymond Hatton stands out vividly for a gruelling bit as a dope fiend.

"Public Opinion" is an unusual photo-drama. It sounds a psychical note—and does it without undue mawkishness or primitiveness. FREDERICK JAMES SMITH.

"ROLLING STONES"

A Five-Part Picturization of Edgar Selwyn's Broadway Success of the Same Name. Produced by the Famous Players Under the Direction of Dell Henderson and Featuring Owen Moore and Marguerite Courtot. Released by Paramount Aug. 21.

Dave Fulton ..... Owen Moore
Norma Nocgs ..... Marguerite Courtot
"Buck" Ryder ..... Denman Maley
"Jerry" Braden ..... Alan Hale
Mrs. Braden ..... Gretchen Hartman
Mr. Branigan ..... W. J. Butler
Mrs. Branigan ..... Ida Fitzhugh

With its human interest and humor, "Rolling Stones" is one of the refreshing pictures of the past few weeks. It starts off rather slowly but from the end of the second reel to the conclusion, it is a succession of amusing incidents and situations. There are several incidents which are beyond the pale of the law, but they are treated in a farcical manner, so that humor alone remains.

The producer, the director and the players are to be commended for their excellent co-operation on turning out an entertaining picture.

Owen Moore does the best piece of work that we have ever seen him do. By his clever performance as the rolling stone, Dave Fulton, who assumes the identity of another man, he establishes himself among the first ranks of screen comedians. In this picture Marguerite Courtot makes her debut as a Famous Players star and, though her role is somewhat limited, she gives a most pleasing and acceptable performance. In a most charming manner she conveys effectively the love-making of the former kitchen drudge, now an heiress. The part, however, does not give her any great opportunities. The boarding house mistress and her husband, Ida Fitzhugh and W. J. Butler, are a pair that add considerable natural comedy. Denman Maley does a clever bit as Dave's pal, Buck Ryder. Alan Hale, however, overdoes things.

The picture is the first offering of Dell Henderson on the Paramount Programme and considerable honor is due him. To him the credit for much of the comedy is due. All through the picture, except during the first reel in which the action is a little slow, there are many incidents which will bring forth peals of laughter. There is one point however, which could be easily remedied, that is, the chase over the roofs which could be cut more extensively without affecting its effectiveness in the least. The settings are good and the photography, with the exception of the night scenes in the dining room, is good. E. S.

MISS BLANCHE SWEET IN "PUBLIC OPINION."
An Appealing Moment of Margaret Turnbull's Drama, Produced by the Lasky Feature Play Company.

"GRETCHEN, THE GREENHORN"

A Triangle-Fine Arts Subject in Five Parts, In Which Dorothy Gish is Featured. The Story is by Bernard McConville and Directed by C. M. & S. A. Franklin. Released Sept. 3.

Gretchen ..... Dorothy Gish
Jan Van Houck ..... Ralph Lewis
Pietro ..... Frank Bennett
Rogers ..... Eugene Pallette
Widow Garrity ..... Kate Bruce

If without a plot entirely "Gretchen" would be interesting, due to the fact that it introduces many characters that one is liable to meet with any day upon the "walks of lower life." But "Gretchen" has a plot, therefore we do not have to resort to the study of "nothingness" characters but follow her from her little home in the land of the dykes and the tulips to the land where dykes are unknown, where tulips were meant to grow but do not.

Dutch characters seem to be coming into fashion among the stars of the movie world, but no matter, Miss Gish's characterization is fresh and interesting. In her later makeup, one thinks of "Trilby." She is lent competent support through the efforts of Ralph Lewis, Frank Bennett, and Kate Bruce, who is always good.

Gretchen comes to America, where she and her father are imposed upon by counterfeiters, who inveigle the old man into unknowingly making spurious plates. Then follows the kidnapping of Gretchen and her father, and the thrilling rescue by the police and her Italian lover. All's well.

As is the rule with Triangle subjects, the photography is good, as are the lighting effects. "Gretchen" will prove an interesting subject wherever shown.

F. F. S., Jr.

"THE FOOTLIGHTS OF FATE"

Five-Part Drama Adapted from Louis Joseph Vance's Novel, "Joan Thursday." Produced by Vitagraph Company Under Direction of William Humphrey. Featuring Naomi Childers and Scheduled for Release on V. L. S. E. Programme August 21.

Joan Thursday ..... Naomi Childers
John Matthias ..... Marc MacDermott
George Tankerville ..... Templer Saxe
Anthony Thursday ..... William Shea
Edna Thursday ..... Katherine Lewis

A clever transportation of Mr. Vance's well known novel into the films provides Naomi Childers with a leading role to which she does full justice. She is seen as the heroine, Joan Thursday. In certain passages she arises to unusual heights of passionate fervor. Her interpretation of the character is remarkable for its freedom from straining for effect, a fault painfully in evidence in the work of many feminine screen stars, whose attempts to infuse pathos into melodramatic situations by dint of strenuous physical writhings, so frequently turn pathos into bathos and produce laughter where the playwright strove for tears.

There is nothing particularly original about the plot of a young shop-girl seeking a living via the stage, and becoming enmeshed in a web of sensual temptation, but in the present instance the theme is so skillfully handled that it shines forth in brilliant colors. Credit for the play's success is in no small degree due to Mr. Humphrey's directing, he having made the most of the scenario material in every detail. Miss Childers receives strong and well-balanced support from the other members of the cast. Marc MacDermott is efficient in the role of John Matthias, and especial mention must be made of the portrayal of Joan's father, Anthony Thursday, as rendered by William Shea.

Briefly, the story relates the troubles of Joan Thursday in the store where she is employed, due to the persistent and unwelcome attentions of a bullying floorwalker. She is cast out of her home by her father, and seeks a stage position. Obtaining a minor part in a play written by John Matthias, she is marked by Marbridge, producer of the play, as a possible victim. Matthias proposes to Joan and wins her consent. Marbridge elopes with Venetia Tankerville, in order to secure her money. On his return, Marbridge becomes infatuated with Joan, and gives her a bigger part in the play. He lures her to his apartment, where his mistress, Nella, follows them, finds Joan in Marbidge's arms, and aflame with jealousy, shoots him. Before he dies, Marbridge manages to get into communication with Matthias on the telephone. Matthias arrives in time to take Joan into his keeping.

Taken on the whole, the drama may be said to maintain its interest throughout the entire five reels. The action is rapid and well sustained. The camera has succeeded in producing capital effects, with many handsome interiors in evidence and a number of remarkably fine close-ups. The deep sets for which Vitagraph productions are always noted are utilized in artistic fashion, and the picture gives every indication of appealing favorably to exhibitors and motion theater patrons. P.

Hugh Ford, the Famous Players director, has departed on a short vacation, destination unknown.

"THE THOROUGHBRED"

A Triangle Feature in Five Parts by C. Gardiner Sullivan, Featuring Frank Keenan. Directed by Reginald Barker, Under the Supervision of Thos. H. Ince. Released Sept. 10.

Major Ainslee ..... Frank Keenan
Betty Ainslee ..... Margaret Thompson
Rev. Thomas Hayden ..... George Fisher
Doc. Witherspoon ..... J. J. Dowling
Mose ..... Walter Perry

Though a bit behind in plot, "The Thoroughbred" will get over due chiefly to the excellent performances of Mr. Keenan and Margaret Thompson. Mr. Keenan's work is particularly brim full of fire, sincerity and enthusiasm and is buoyed up by the sweet simplicity of the charming Miss Thompson. George Fisher does not arouse such favorable criticism, owing to his utter lack of appreciating dramatic values.

The plot, though commonplace, will pass. A young New England minister goes to a Southern town where he upholds to a horse-loving people that racing would not be approved of by God. He succeeds so well in his aims that the legislature passes a law putting a ban upon racing. Another result of his eliminating racing is to put out all chances of winning the ten thousand dollar purse the bankrupt father of the girl he loves. Learning of this, he influences a friend to thrust sufficient money upon the girl's father to enable him to run his horse in the race given at a neighboring state. Of course "Miss Minta" wins and the Yankee minister and things end happily.

The technical effects are good, as is the photography. F. F. S., Jr.

"WORTH WHILE"

A Three-Part Original Drama Featuring Bryant Washburn and Marguerite Clayton, Produced by Essanay for Release on the General Film Programme.

Jack Thomas ..... Bryant Washburn
Elsa, his ward ..... Marguerite Clayton
Randolph Murray ..... John Cossar

Ultra-realism in regard to the settings and locale is a point of more than passing interest in "Worth While." The prison scenes are among the best that we have ever seen in pictures.

The picture has the usual finish of Essanay productions in both regard to staged sets and photography. The cast is also an excellent one. Bryant Washburn is effective in his part of the girl's ward and Marguerite Clayton is acceptable as the adopted daughter. John Cossar, as the old lover, also does a clever bit.

The story is well told and there is enough action to sustain the interest throughout. Jack Thomas takes, as his ward, the daughter of his dead friend. The girl is later wooed by a man considerably her senior in years. She refuses him and he brings about the financial ruin of her guardian. He also accuses her of a crime for which her foster-father assumes the guilt and goes to prison. In the end she brings about a confession by enticing and encouraging the old lover. The innocent man is consequently released from prison. E. S.

"THE PRETENDERS"

A Five-Part Original Drama by Channing Pollock and Rennold Wolf Featuring Emmy Wehlen. Produced by Rolfe, Under the Direction of George D. Baker; for Release by Metro.

Helen Pettingill ..... Emmy Wehlen
Hubert Stanwood ..... Paul Gordon
Silas T. Pettingill ..... Charles Eldridge
Maria Pettingill ..... Kate Blancke
Inspector Burke ..... Edwin Holt

It is pleasing to know that at least two or three producers have lately woke up to the fact that the field of detective drama is one of the most fertile for original scenarios. Two of the best of recent pictures have been of this type and one of them is "The Pretenders," which abounds in most unusual and unexpected happenings and is full of action.

There are abundant thrills and a pleasing romance which has its culmination in the betrothal of the real count who has been living in the disguise of a chauffeur, and the heiress. The sympathetic side has not been overlooked, either. The story is so original and entertaining that the authors are to be congratulated. It is such a relief from the usual run of pictures that its popularity is guaranteed.

A bogus earl, a fake count, a scheming mother, a charming young heiress, a detective, a couple of crooks and an amiable father get mixed up to such an extent that there is action from beginning to end. Emmy Whelan, dainty and pretty, is a most charming young heiress. As her father, Silas Pettingill, who strikes it rich and arouses social ambitions in the mother's heart, Charles Eldridge is excellent. His work is full of natural comedy and is finished in every way. Paul Gordon and Edwin Holt are most effective in their respective roles. The supporting cast is most acceptable.

The settings and photography are of the highest standard and taken all in all "The Pretenders" ranks as one of the best productions released this year. E. S.

PARAMOUNT PROGRAM PARAMOUNT PROGRAM

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"A WOMAN'S WAY"

A Five-Part Drama Featuring Ethel Clayton and Carlyle Blackwell. Produced by Peerless Under the Direction of Barry O'Neil for Release on the World Film Programme.

Howard Stanton ..... Carlyle Blackwell
Marion ..... Ethel Clayton
Oliver Whitney ..... Montague Love
Nina Blakemore ..... Edith Campbell Walker

The cast stands so far above the picture, "A Woman's Way," that there is absolutely no comparison. In fact, it is really a shame that such sterling players as Ethel Clayton and Montague Love should have their talents wasted in a picture which, judging from its handling, is to be shown to people who are entirely lacking in intelligence. Absolutely nothing is left to the intelligence of the audience; whenever anything happens the titles are sure to tell it, even though the action makes it clear. Logic and realism seem to be entirely disregarded, and at times the incidents even reach a state of absurdity, as when the reporter does unheard of things which are entirely against the ethics of his profession and even violate the law.

The production is crude, and its only object seems to be in developing a purely conventional story as rapidly as possible. Consideration of time is entirely overlooked. For instance, we are told that it is a case of love at first sight, and in the very next scene we see them embracing at practically the first meeting. The story is none too well told, since there is a repetition of irrelevant details which brings out the sensational side more than is necessary. The story is that of a mine superintendent's daughter, who falls in love with the brother of a man whose life she saves. They are married, but after a time they drift apart as he falls in love with a notorious woman. In the end, however, the wife shows the woman up and prevents an expose, thereby winning back her husband's love.

There are a number of mine scenes and exteriors which are quite picturesque, and the photography on the whole is good.

E. S.

SERIAL FILMS

"THE BUTTERFLIES"

The Seventh Two-Part Episode of the "Grip of Evil" Series, Featuring Jackie Saunders and Roland Bottomley. Produced by Balboa, for Release by Pathe.

In "The Butterflies," John Burton resumes his quest, this time among society folk, to determine whether humanity is in the grip of evil. Jackie Saunders is seen as a social butterfly, and her performance is most acceptable. Roland Bottomley continues his sterling work.

The atmosphere throughout is that of smart society, and the settings, both interior and exterior, are luxurious and well detailed. The photograph is at all times sharp and distinct.

The story is that of a young society girl who falls in love with a married man. The wife is an invalid. The girl is cast ashore on an island with her admirer one night in a storm. A doctor, who knows both of them, is also there, and he returns with them to the mainland the next day, so that things may appear all right. Later he blackmails the lover, but, at his death, the story is accidentally disclosed, and the girl, who is now truly in love, commits suicide. Thus is the appearance of evil judged as evil.

E. S.

"IN BOHEMIA"

The Eighth Two-Part Episode of "The Grip of Evil" Serial, Featuring Jackie Saunders and Roland Bottomley. Produced by Balboa, for Release by Pathe.

"In Bohemia," as everywhere else, John Burton finds evil. In this instance an artist's model is the central figure. She is a girl who leads a Bohemian life among the artists, falling in love with one of them. John Burton, who is also living in the neighborhood, also meets the girl. He falls in love with her, and asks her to marry him. She refuses, believing that he lacks money. However, as soon as the woman finds out that he is wealthy, her attitude changes. She now makes advances so that he will marry her. So, even in Bohemia, he finds the people in the grip of evil.

Jackie Saunders is quite a captivating little model, and she is accorded excellent support. Roland Bottomley continues his good work in the role of John Burton.

The settings are at all times adequate, and the photography is of the highest order. The story is one that will easily hold its audience throughout its entire length.

E. S.

"THE CRIMSON STAIN MYSTERY"

A Serial in Sixteen Two-Part Episodes, by Albert Payson Terhune, Featuring Maurice Costello and Ethel Grandin. Presented by the Consolidated Film Corporation for Release by Metro. Produced by the Erbograph, under the Direction of T. Hayes Hunter.

Harold Stanley ..... Maurice Costello
Florence Montrose ..... Ethel Grandin
Dr. Burton Montrose ..... Thomas J. McGrane
Robert Clayton ..... Eugene Strong
Vanya Tosca ..... Olga Olonova
Felix Driscoll ..... Wm. H. Cavanaugh
Layton Parrish ..... John Milton
Jim Tanner ..... M. J. Thompson
Pierre La Rue ..... ? ? ?

Intensive melodramas, with a pervading atmosphere of mystery, characterizes the opening episodes of "The Crimson Stain Mystery." Well sustained mystery, good characterization and capital direction are all combined in this serial. Yet, with it all, there is a certain amount of probability about the story, enough to make it convincing. The theme of the master crook, a man of unknown identity spurred on to evil by a drug, is treated in a masterful and unusual way to such an extent that it appears to be one of the most original serial plays that we have seen. Beneath it all is the Dr. Jekyll and Mr. Hyde idea, since the man with the crimson stain in his eyes is a criminal besides being a man living in eminent respectability. Yet, as to the real identity of this dual character, we are unable to determine. There is just enough inference to whet our curiosity. He may be the detective or he may be the doctor who has invented the drug, but there is no definite clue pointing directly to either of them. This and the ultimate apprehension of the Crimson Stain raises a considerable suspense. There is action aplenty and from the very beginning there is a punch. Practically in the opening scene a murder occurs and from that moment on the air of mystery rapidly becomes more involved.

The picture, judging from the opening episodes, should be one of the very best of recent serials. It has story, cast and direction, all the requisites for a successful production.

The cast is exceptionally well adapted to the various roles. Olga Olonova is a fascinating vampire. Maurice Costello, after a long absence from the screen, still shows that he is capable of his former sterling work. Ethel Grandin is most acceptable in the leading feminine role and the supporting players, especially Thomas McGrane, are decidedly effective.

The photography is of the highest standard and the prints are considerably softened by judicious use of sepia and other dull tints.

In the first episode a man is terrorizing New York by his murders. He strangles his victims and robbery is invariably the motive. This criminal is the result of an element discovered by a noted doctor, who thought that it would stimulate genius but, instead, it breeds crime. Stanley, a reporter, the son of the owner of the newspaper, is assigned to the case. He is also in love with the doctor's daughter. While visiting the doctor's house one night Stanley's father is killed by the Crimson Stain, a man whose eyes are tinged with crimson. Stanley vows to avenge his father's death.

The second episode continues the story with Stanley on the trail of the murderer. He meets one of the gang, a vampire, and discovers that his fiance has been taken prisoner and is in a hypnotic state. E. S.

MISS HANSEN LEAVES "FLYING A"

Juanita Hansen, the heroine of "The Secret of the Submarine," has left the American Company and accepted an engagement with the Fox Company. Miss Hansen probably will play opposite George Walsh, under the direction of Otis Turner at the new Fox studios in Hollywood, Cal.

LESLIE ISSUES BOOKLET

Arthur Leslie, the publicity man, of No. 1505 Broadway, has prepared a valuable list of names and addresses. It is practically a directory, or "who's who," of the producing end of the business. The booklet also gives the addresses of all Eastern studios and film companies where casting is done. All players can have a complimentary copy by calling on Mr. Leslie. As it tells them exactly where to seek engagements, the players appreciate Mr. Leslie's thoughtfulness. There is no charge whatsoever for this helpful booklet.

Mack Sennett's Keystone Studio in September 9th issue will be the next in our Coast Studio series. Mabel Condon is now busy at this studio. How Sennett comedies are made will be good reading. Order from your newsdealer.

AGNES EYRE.

The old saying that "nothing succeeds like success" is exemplified in the case of Agnes Eyre, who, after attracting attention at the Essanay studios in Chicago, has under consideration some flattering offers from the East, and has decided to make her home where the heart of the film world beats. Miss Eyre, by the way, was in the graduating class of the law school of the University of Chicago when she accepted the invitation of a friend to visit the Essanay studio.

She went, was seen by a keen-eyed director, who, supposing her to be one of the regulars, told her to "get into the scene" just as she was, in her street clothes and without make-up. She obeyed orders, and the result was an offer of steady employment. Good bye to the law school! The ready cash of the studio was preferred to the delays of the law, and, after being put through a George Ade comedy series, she was drafted into more serious work, playing in "The White Sister" with Viola Allen, in "Graustark," with Francis X. Bushman, and then went to the Selig Company for the Selig Panama-Pacific Exposition feature, "The Seven Suffering Sisters," returned to the Essanay for "The Prince of Graustark," and some three-reel pictures, closing with Henry Walthall in "The Sting of Victory," which is to be released soon by V. L. S. E.

Miss Eyre is an indefatigable student of everything pertaining to motion pictures.

COMING UNITY RELEASES

The Unity Sales Corporation will release the first week in September "The Marriage Bond," produced by the Mirror Films, Inc., and starring Nat C. Goodwin. Mr. Goodwin is supported in "The Marriage Bond" by Margaret Green.

During the second week in September "The Lottery Man," starring Thurlow Bergen and produced by F. Ray Comstock Photo Play Company, will be released.

Both pictures are in five parts.

G. W. LEDERER, JR., MARRIED

PITTSBURGH, PA. (*Special*).—George W. Lederer, Jr., a manager for the Mutual Film Corporation and son of the New York theatrical producer, and Miss Betty Grimsley, of Monessen, Pa., were married on Friday, August 4, at Wheeling, W. Va. Mr. Lederer came here two weeks ago and met Miss Grimsley upon an outing of the Screen Club. The newlyweds were about to start upon a honeymoon trip when the bride was stricken with appendicitis and was operated upon. So the honeymoon has been postponed two weeks.

BETTY HOWE WITH INTERNATIONAL

Betty Howe, formerly of the Vitagraph Company, has been signed by the International Film Service, Inc., to appear with Harry Fox and Grace Darling in the serial, "Beatrice Fairfax."

Miss Howe is now at work and will be seen in the fifth and sixth episodes, "The Stone God" and "The Forbidden Room." Nigel Barrie has also been signed to appear in several episodes.

TO APPEAR WITH LEW FIELDS

Eddie O'Connor has been specially engaged by Frank Crane to play the opposite role, an Irish character part, to Lew Fields in "The Man Who Stood Still," a film version of Jules Eckert Goodman's drama in which Louis Mann appeared.

THE MIRROR *dated September 9th, will contain the Mack Sennett Keystone Studio section prepared by Mabel Condon. The fifth of* THE MIRROR'S *Coast Studio Series. Now is the time to order a copy in advance from your newsdealer.*

SNAP SHOTS

A chapter of film accidents. Los Angeles reports the following series of horrible happenings in the making of the Triangle Keystone Comedy, "The Feathered Nest." Every principal in the cast was injured before the camera finished its work. Louise Fazende, Hary Booker and Frank C. Griffin were nearly drowned before the Santa Monica Life Saving Crew come to their assistance. Miss Fazenda, in a subsequent water stunt, was badly bumped on the head by an oar, and rendered unconscious. In a croquet scene an actor hit Booker on the head with a ball, knocking him "cold." Again the hospital! Wyland Trask, riding a bicycle, took a header and was laid up three days with a dislocated shoulder. Charlie Murray, allowing himself to be run over by a hansom cab, had one foot so badly bruised that he was out of the picture for a week. Two stage carpenters were dashed upon a rock and rescued unconscious by life savers. Altogether the production of the picture was delayed three weeks. This seems to be the film accident record up to date. We cordially invite competitors to beat it.

A comical incident marked the first day's work on the E. H. Sothern and Edith Storey "An Enemy to the King." In the set were two large wine casks of ancient origin, which were used to add a finishing touch to the scene. One of the Vitagraph actors who is a "nut" about such things, stood before the said casks pouring forth all kinds of words of praise. Two "extras" who listened to the wanderings of the actor thought he was praising the contents and seized the first opportunity to get a "close-up" of the things themselves. One of the extras turned on the faucet of one of the casks and in a very disgusted tone murmured: "E-M-P-T-Y!" And a crowd (who had been secretly watching the pair) shouted: "S-T-U-N-G!"

Louise Huff declares that this going around in a Quaker uniform day after day may be all right for art's sake but that it is beginning to get on her nerves. "It was all very nice of the Famous Players to pick a Quaker girl for me to play, but when you have been 'thee-ing' and 'thou-ing' for five weeks, and acting as though you did not know there was anything else in the world but prunes and prisms, it begins to get frightfully monotonous. First thing you know, I am going out and—well, have a glass of soda water.

The most recent entry at the Bronx Zoo included a huge giraffe. Arthur Leslie, getting away from the sights and sounds of Broadway, stood with a companion gazing while the keeper, with aid of a rubber hose poured a water libation down that eighteen-foot neck. Suddenly Arthur broke down and cried, burying his face in his comrade's breast. "Why the salt tears?" demanded the pal. Choking back his manly sobs, Leslie muttered hoarsely—"I've been on the ice wagon three months." The pal uttered a shriek of disgust, broke from the clinch and started for the nearest cafe.

William Steiner, who supervised the "Yellow Menace" serial, is away on an automobile tour and was last heard from in Saratoga. Looking over the horses, he determined to be guided by the jockey's colors, acting on the professional advice of John I. Day. Every time a cap and jacket showed up with a streak of yellow in the makeup, it got William's money. All of his choices are running yet, but Day says he gave him as good advice as one could expect.

Now that his son has reached the mature age of six days, Nat Deverich, assistant to Director Robert Vignola, has decided that the new arrival is going to be a "heavy," despite the fact that he only scaled seven pounds when he uttered his first vocal protest against the crudeness of this world. "Even if that infant doesn't weigh over seven pounds," remarked Nat to a colleague, "I'm telling you he's the heaviest responsibility I ever shouldered."

Don, a Russian wolfhound, who has been starring with E. H. Sothern in "An Enemy to the King," now being screened in the Vitagraph studios, has mysteriously disappeared. The Vitagraph Company offers a reward of $500, and no questions asked, for his return.

The charming actress lady in the good old-fashioned days
Was wont to lose her diamonds in all kinds of curious ways,
For such was stage publicity, the human touch, in fine,
But the screen gets the assistance of the once despised canine.

Edith Sullivan, able assistant of Joseph Partridge, New York manager of V. L. S. E., thinks something definite ought to be done about this infantile paralysis thing, so far as regular adults going on innocent journeys is concerned. The wherefore of which indignation is as follows:

Miss Sullivan, judged without shoes, stands close to five feet in height, rather under than over. Breaking for Jersey on the ferry, in the glorious anticipation of vacation, she was halted by a gruff official who demanded her birth certificate. If the official had been a Celt, he might have strained a point, but he wasn't. It took exactly half an hour to make him understand that Miss Sullivan's fifteenth birthday belonged in the limbo of lost things for never mind how many years back. Anyway, she missed her train, and the official compliment to her youth didn't avail to assuage her anger.

Fred Beecroft is back in our midst again. Fresh from his stay in Pekinese Island, in the vicinity of Buzzard's Bay, and not so far from Newport, the large advertising pursuer appears to have gained several pounds which he didn't need. It will probably be news to the average citizen that Pekinese Island shelters a flourishing leper colony. F. B. says that leprosy can't be any worse than infantile paralysis, and that anyway, Pete Schmidt will probably be afraid to approach him for many moons. Here is true courage, the undaunted bravery of a man who served through the Spanish campaign of 1898 with the First Illinois, and eat every section of embalmed beef they handed him.

Corinne Parquet, the Triangle comedienne appearing with Fatty Arbuckle in his recent pictures, has taken to collecting butterflies. This pet mania, dead or alive, seems to have obtained a decided hold upon filmland inhabitants, players and publicists alike. According to latest advices Ben Atwell, formerly of the Rialto, is gathering a choice selection of toads. He says that they appeal strongly to the calm, aesthetic side of his nature.

The resignation of Ben H. Atwell, director of publicity at the Rialto Theater, took effect last week. He is succeeded by Hamish McLaren, of *Evening World*.

Admirers of Montagu Love who remember his clever work as Pat Alliston in "Husband and Wife" at the Forty-eighth Street Theater last season, will be pleased to hea that he is to appear in a film version of the play, with an all star cast. The feature will be released this week.

If Earle Williams wasn't so busy attending to professional duties he might perchance accede to a written request from a film patron urging the Vitagraph star to run for President. The gentleman states that he, at least, would vote for Williams, and with the assistance of afew more millions of his countrymen, the actor might safely bet on landing the White House job. The idea lacks originality, as it was exploited not long ago in favor of another well-known screen performer by a shrewd publicity promoter. But Mr. Williams appreciates the sincerity of the compliment just the same, and regrets politely that the Vitagraph studios have first call on his services.

Olga Gray arrived in our midst a few days ago. The Triangle-Fine Arts studio favorite expects to grace Broadway with her presence for about four weeks before returning to the Pacific Coast.

Dr. Leonard S. Sugden, the Alaskan explorer, who has been exhibiting his personally explained motion pictures of the northern Empire at the Rialto for the last month, brought his engagement to a close Saturday night. Dr. Sugden's engagement establishes a new record for theaters of the Rialto type, which have been traditionally opposed in the past to any form of serial presentation.

Max Dill, the American Film Company's stout comedian, claims to have recently broken all records for a quarter mile sprint at Santa Barbara. During the taking of a scene in "The Three Pals," in which Clarence Kolb and Dill are being starred, it became necessary for the latter to climb a tree. He did so, and an instant later took a fifteen feet drop to the ground, setting off down the dusty road at a furious rate. Director Rea Berger, much astounded by this extra bit of "business," took up the chase of the flying comedian in an auto. When Max halted he was executing a frantic dance and beating his rotund person madly with his hands. The explanation was simple. The tree was inhabited by a colony of bees, and the honey-makers resented the invasion of their domain. The intruder was stung up considerably, but Berger's artful praise of his comedian's marvelous burst of speed in some degree compensated Max for his physical sufferings.

Mique Cohen is now taking in the receipts from "Civilization" at the Criterion Theater.

GEORGE T. PARDY.

FRANK KEENAN AND J. J. DOWLING IN "THE THOROUGHBRED."
Mr. Keenan's Latest Triangle Vehicle.

LITTLE JOYCE FAIR AND HUGH THOMPSON.
A Glimpse of Essanay's Three-Part Drama, "A Little Volunteer."

FILM "DEADLY SINS"

Seven of Them Will Provide Subjects for McClure Publications Feature Pictures

McClure production plans have progressed so rapidly during the last few weeks that the officials feel warranted in lifting the veil of secrecy that has covered the titles of the forthcoming McClure pictures; and in announcing the plans for production, McClure publications authorized this statement:

"The closing of contracts with McClure stars and the production of the pictures in which they are to star is rapidly going forward. Nance O'Neil and Charlotte Walker have been added during the past week to the programme. These with Ann Murdock and Holbrook Blinn, will appear in the first pictures of our new superseries of seven five-reel dramas, entitled 'Seven Deadly Sins.' While issued as a series, each play will be complete in itself. For instance, the first play, in which Ann Murdock, the Frohman star, is to appear is called 'Envy.' The second one, in which Holbrook Blinn is the most important player, is called 'Pride.' Charlotte Walker is to play 'Sloth,' Nance O'Neil 'Greed,' and so on until all of the 'Seven Deadly Sins' have been portrayed on the screen. The continuity of interest is further strengthened by the appearance in each play of a pair of young lovers played by these sterling young actors, George Le Guere and Shirley Mason. Each play is to be complete in itself, and will stand on its own feet, but all seven form a group that can be advertised together. The motion picture of the future is to be the advertised picture.

"To facilitate immediate production, McClure's has arranged with Thomas A. Edison, Inc., for the use of their studios in the Bronx, where strangely enough the first of all the serials, 'What Happened to Mary?' was produced, with Mary Fuller in the title-role, from stories published in one of the McClure publications. Director Richard Ridgely, asissted by Director Crossland, are now actively at work, the entire studio being given over to McClure films. It is stated that so long as the supply of studio space around New York city exceeds the demand, McClure's will take no steps to erect a new studio of their own. Several propositions are under consideration for the use of studios in California for the Winter work of the McClure organization."

BUILD A VILLAGE

Will Be Utilized by Selig Company in Filming "The Garden of Allah"

Out at the Selig studios, Los Angeles, Cal., there is being erected at the cost of a small fortune a complete Oriental village. This village well proves the time, thought and expense necessary to film a modern photoplay.

For weeks, forces of artesans, under the direction of Gabriel Pollock, Art Director for the Selig Company, have been working daily transforming California scenery into true-to-life Oriental environment. The village is being erected for utilization in scenes for the forthcoming Selig production of "The Garden of Allah." The spectacle is to feature Helen Ware and an all-star cast and is to follow "The Crisis," the latest Selig feature drama. "The Garden of Allah" is to be presented in twelve or more reels and will be made by Colin Campbell, who also directed the Selig feature plays, "The Spoilers," "The Rosary," "The Ne'er-Do-Well," etc. It will be by far the most pretentious film play yet presented by Mr. Selig who never yet, according to filmland history, has registered a failure in popularity of his feature film releases. Not only will a complete village be necessary to the production of "The Garden of Allah," but hundreds of supernumaries, camels, etc., will appear in the play, which was adapted by Gilson Willets from the novel written by Robert Hitchens.

RUMORS UNCONFIRMED

There is a well-founded rumor circulating along the Rialto that Essanay and Selig will merge with the new Success Films Corporation. Presidents Spoor and Selig, representing Essanay and Selig, and E. S. Bradley, representing the Success, met last week in Pittsburgh, the home office of the Success Corporation, and this week they are in session in Chicago. An official statement is expected within a few days. Up to Monday night no verification of the amalgamation report could be obtained.

The Success Films Corporation has announced an amalgamation with the Edna Goodrich Films, Inc., and that company will continue its immediate production work, and its pictures will be among the first to be released by Success.

DORIS GREY TO BE STARRED

Announcement is made by Edwin Thanhouser that Doris Grey, a Boston girl, is to be starred in a Thanhouser-made Pathe Gold Rooster play to be called "Her Beloved Enemy." The story, by Lloyd Lonergan, was written expressly for Miss Grey. Ernest Warde is directing the picture. Miss Grey came into prominence at the Moving Picture Exhibitors' ball in Boston last December when she was chosen as the most beautiful girl at the ball. She has been acting for the pictures for ten months.

OPENS ATLANTA EXCHANGE

Following his visit to Atlanta last week, Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces the opening of a new exchange in Atlanta, to be known as The Unity Film Service. R. M. Savini has made arrangements with the Unity Sales Corporation to take charge of the exchange and will handle "The Yellow Menace" in the Southeastern territory, as well as other productions of the Unity Sales Corporation.

MAKING OF A CITIZEN

The Bureau of Immigration is aranging to take a number of moving pictures depicting the making of an American citizen. The first has just been completed, called "The Americanization of Stefan Skoles," with Eral Schenck in the title role. It illustrates the story of an alien arriving at Ellis Island and carries him through the several stages of naturalization.

BRENON ENGAGES BURTON

Ned Burton has been engaged by Herbert Brenon to play the part of the Captain, in his big film production of "War Brides" with Nazimova.

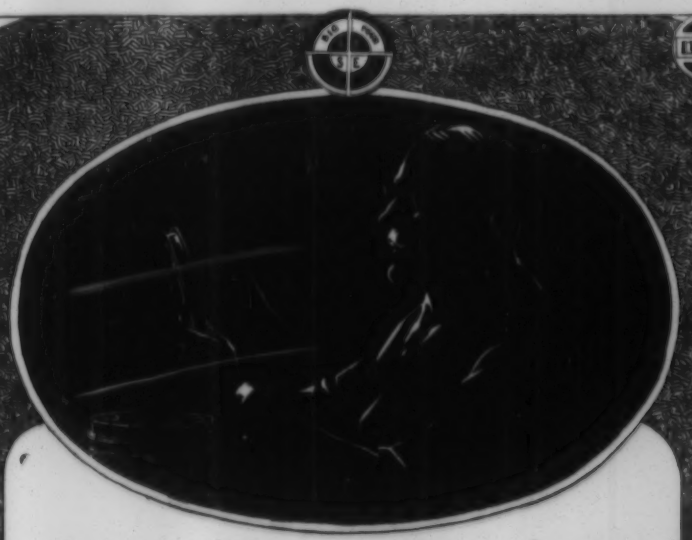
STUDIO GOSSIP

EDWIN STEVENS, the star of the Unity Sales Corporation's sixteen episode serial, "The Yellow Menace," like many of our famous actors, was born in California and before having anything at all to do with the stage, was engaged in banking for a short time and afterwards became a mining superintendent in Arizona. And had it not been for the San Carlos Apaches, who one bright morning were on the warpath and destroyed all the property of the mine, Mr. Stevens might have been lost to the American stage. Losing everything when the mine buildings were burned, Mr. Stevens became a government scout and worked his way back to San Francisco, where he became a soloist in one of the large choirs. He next joined an opera company under Alice Oakes, the prima donna, and after a season or two in comic opera he became a manager of theaters for a time and, in 1889, made his first appearance in New York at the Casino Theater, where during his early days he created the roles of Monthabar in "The Drum Major" and Ravennes in "Ermine." For the next few years after the beginnings of his Broadway success, Mr. Stevens appeared as a star in various enterprises under the late Charles Frohman and Augustin Daly.

In vaudeville he made a hit with "An Evening With Dickens," a series of characterizations that gave unlimited scope for his talents. But undoubtedly the greatest character that Mr. Stevens has ever played, and the one by which he is best known, is "The Devil," in the play of the same name which ran at the Garden Theater in 1908, and in which he afterwards toured the country for several seasons.

KATHRYN ADAMS, Thanhouser leading woman, was born in St. Louis and educated in that city. She came to New York to take vocal training. Her first stage experience was in "Louisiana Lou," a musical comedy. Her first motion picture engagement was with Metro. She was "the lady that's known as Lou" in Metro's "Shooting of Dan McGrew." She also w... with Fox, World, Famous Players, Terris and Solax before she joined Thanhouser. She plays the lead in the Thanhouser pictures, "The Bird of Prey" and "The Phantom Witness." Miss Adams has an important part in Pathe's "The Shine Girl."

JAMES L. FARLEY, the Universal actor, has shown some versatility during the past few weeks. In "The Ranger" he played the title role, a heavy Western type: in "The Circuit Rider" he was a moonshiner; in "The Wanderer," a modern married man, a polished rascal, and in "The Scar," a half-breed Mexican. The exteriors for all of these stories were taken at Bear Valley and the interiors are now being made at Universal City. The company in which Farley acts is virtually making four photoplays at once.



Are You Buying Pictures in the Dark?

SELECTING pictures from a "grab bag," with your eyes blindfolded, is not very different from binding yourself by contract to take what is sent you.

In both instances you are relying upon the element of "luck," instead of upon your own judgment and knowledge of the likes and dislikes of your patrons.

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Your only embarrassment is the wealth of good things from which to select.

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Now Directing Mary Pickford for the Famous Players.

SECURE DIXON FILM

"Big Four" Releases "Fall of a Nation" on Its Programme September 18

A contract has just been concluded whereby Thomas Dixon's huge war spectacle, "The Fall of a Nation," will be released through V. L. S. E. The arrangement was prompted, not only by the desire of the "Big Four" to further the preparedness propaganda, in which the concern played such a prominent part with the release of such films as "The Battle Cry of Peace," "The Nation's Peril," "The Hero Of Submarine D-2," and others; but also because Mr. Dixon was anxious to obtain the "Big Four's" aid in placing his warning picture before the country as quickly as possible. "The Fall of a Nation" will be released by V. L. S. E., September 18. Walter W. Irwin, general manager of the Big Four, issues the following statement in regard to the acquisition by his company of the Dixon picture:

"The successes achieved by exhibitors everywhere during the past year have proved beyond question of doubt the value of the big film as an added stimulus to business. The prolonged runs of 'The Battle Cry of Peace,' 'The Ne'er-Do-Well,' 'Sherlock Holmes,' 'God's Country and the Woman,' etc., and the advanced admission prices which they have made possible, show the demand of the public for such features. Particularly have the Preparedness films been unusual in their drawing power. Then we were approached by Dr. Dixon and his associates upon the question of distributing his mighty plea for adequate preparedness, we found ourselves in a very happy position to consider the proposal, because of our experience and success in serving the exhibitor with other big productions of a similar character. The picture has had a remarkable reception wherever shown, and it now is placed upon the open market with the fullest measure of proved success back of it. It is compelling in theme, and thrilling in its presentation. Particularly gratifying, also, is the fact that the picture came to us unsolicited. Dr. Dixon has been flooded with proposals from States' rights buyers and prominent distributing concerns to handle the picture on terms that were most flattering. After canvassing the entire field, Dr. Dixon of his own initiative, came to us and asked us to take over the picture upon terms that were most advantageous to the V. L. S. E."

Dr. Dixon, in talking about his decision to release "The Fall of a Nation" through the V. L. S. E., said:

"I consider this production the accomplishment of my life. Entirely apart from the material returns to be derived from the widest possible exploitation of the picture, I am vitally concerned in placing its message before the greatest number of people—and to do this quickly—when it will be most timely. I am sure that exhibitors will agree with me that their best interests are being served by this decision, and that they are guaranteed the highest plane of efficiency in the service which they will receive with this picture. Furthermore, by reason of the widely-known open-booking policy of the V. L. S. E., it means that this picture will be available to all exhibitors everywhere, rather than a limited few contract customers."

An adequate number of prints have been provided to insure a quick and thorough distribution of the production. With it, of course, there will be available the specially prepared orchestral score by Victor Herbert.

NAME PERFUME AFTER STAR

Valkrien has just had a perfume named after her. Vivaudant, the perfumery manufacturer, has signed a five-year contract with the Danish actress to "star" her in a perfume named for her.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED

And why the poor director? Why make him the "goat," so to speak, for all the ills that the profesh of photoplay plot writing is heir to? A majority of the articles scoring directors for changes in scripts and to quote one author: "Scripts changed so by the director that my name does not belong on the film as author," are written by complainants who never saw the interior of a studio or the methods of director, and do not know whereof they speak. And the publications which give space to attacks on directors, for changing the story of the original author, sometimes only show editorial ignorance. Firstly, be it known that directors do not have the power once enjoyed when good directors were few and far between. They are given scripts to produce as written. One large motion picture manufacturing concern even designates the exact time a one-reel, two-reel, three-reel, or five-reel scenario is to be picturized by Mr. Director. It is all figured to a nicety. Also, this self-same concern awards a bonus to the director who films the story handed him in less than the designated time. If he exceeds the time he is given a demerit. A certain number of demerits mean dismissal. The director really has little latitude. If he wishes to alter the scenario action radically he must gain permission from those higher up. We are presenting these little known facts just to show that a script cannot be "mutilated," "altered radically," etc., by the mere director in the better classed companies in this day and age. If your story appears on the screen much different than your carbon copy blame the chief who has passed on that script. Maybe the plot is for five reels. The "chief" reads the story. "Make it three reels—all it's worth," is his order to the scenario editor who, in turn, hands the story to a rewrite man, who cuts the action to three reels. The altered script then goes to the director. Is it his fault that the script was cut? It is not. Then over-footage is a weakness with many directors. The scenario, say, five reels in length, may have been produced as written. The director comes across with fifty-six hundred feet of film, some directors have been known to submit as high as sixteen hundred feet of extra footage on short length pictures, and the film must be cut down to the commercial length. Then the trimmer gets busy and some of the original author's most cherished stuff falls victim to the cutter's shears. And the end is not yet. When your five-reel story is cut to three on orders, the titles must be rewritten to conform with the new length. Or, on the other hand, if your three-reel scenario carries an idea deemed unusual enough to be rewritten into five reels, other titles are necessary. Is it any wonder that the author does not recognize the offspring of his brain? The author of a photoplay is indeed lucky to recognize his work on the screen. Here is the unwritten history of a recent photoplay success. The original author wrote a three-reel story which was produced as written. This three-reeler came to the company's private projection room, where all plays come before being booked for release. The "chief" saw possibilities. "It will make a good five-reel production—tack on two more reels of story and action," he orderd. The three-reeler was returned to the director. A staff writer turned out two more reels of story and the production blossomed out as a five-reel drama. Strange to relate, it was a good one and is now a money maker. Stop the scathing "pieces to the paper" scoring the director. Believe us, it is not always his fault!

Word from Monte

Trust Monte Katterjohn, formerly of that dear Boonville, Ind., to come across with that publicity stuff once in a while, and his most recent epistle, herewith presented to an appreciative public: "I have just written and watched projected on the screen what I consider my very best story, and that is so unusual that I want all my friends to see it. 'The Patriot,' a Mexican story, with W. S. Hart in the title-role, is absolutely devoid of love conflict, yet is one of the tensest dramas I have ever witnessed. And I think you will agree with me that it is a master-picture of super excellence when you see it. Nothing nampy-pamby about it. There isn't a woman in the cast, and yet there's all kinds of skirmishes, daring rides, and human interest. Just two men and two boys. 'The Patriot' will be released on Sept. 3. But I always have believed that it could be done—the producing of a five-reel story without a woman in it that would go over—and I want some one to watch and see if I am right in saying 'The Patriot' will prove a sensation. Only a man with the foresight of Thomas H. Ince would have dared to put on a picture of 'The Patriot' nature. Not only did I write the story, make the working in continuity, but I was present throughout the cutting and editing of the titles. It is distinctly an Ince-Hart-Katterjohn picture." Raw for Monte! He was also present at the cutting; may other authors be like fortunate!

Aha! A Plum!

Cora Drew, actress and noted writer of scenarios, comes in with the following: "You no doubt recall material from the pens of well-known scribblers, some quoting well-known producers who were anxious to secure at large prices stories for which they needed people of experience and of strong screen presence, some mentioning the dearth of actors and actresses of personality and brains, and a wild and sincere longing to find and employ such. Now comes the part which will *not* appeal to your readers. I can give you the names of several well-known and universally accepted writers of worth who have, for the past few months, offered for sale good, strong, short and long stories for just such people that the public *craves* to see, and the producers seem so earnestly seeking. But—those writers, successful in writing screen plays, have been turned down, turned away and are now forced to place those stories in the hands of agents who also seem unable to get any attention. Do they really want to pay persons of personality and brains? Agents everywhere, directors and actors say that the best people are without work where the unquestionable indifferent are employed—at a salary that offers but a bare existence. One need only to make the rounds of the studios and agents' offices to prove that fact. One agent said to me: 'We are not bothering with character people, we make more money placing leads among the youths as their salaries bring us a better commission. As the plays are accepted today there is little of consequence for elderly people—I mean of thirty-five to forty years of age.' Encouraging that, to a public that is crying for better stuff and for people in the cast who can deliver the goods.

"For some stars," continues Miss Drew, "there are ten plays where for others there isn't one. For one story I know of there isn't a glimmer of intention among the studios to buy for the reason that the virile parts and situations for the leads are not until well along in the story and the entire cast calls for people of age and ability; this is synonymous if we must judge by the pictures we see on the screen today. Get away from the center of productions east and west, and hear the truth about yourself! Hear the public calling on producers for something worth while, not too high priced, but clean and strong. These stories are being written, for writers feel the pulse of the people ahead of the demand as a rule, *but who are buying them?* There need be no cry that there are no good stories. The trouble is that the stuff produced will no longer please. Pictures have grown so fast that the public's demand is for better material. When we write strong, virile stuff we must of necessity put into it the demand for experience in life as well as in stage or pictures. There are plenty of people to write such material and there are plenty more to play the parts as they must and shall be played. I have before said that the character woman was coming into her own and it's growing surer and nearer but slowly. You have the written views and expressions of great people on that subject and those who run may read. Is there ever any doubt but that Mother Maurice will draw a crowd at the box office? Stories are written for her age and they are mighty interesting. She is an example only, for there are many more, perhaps not so old but quite as pleasing to sit and watch if only the producers will awaken. Perhaps you will not consider this helpful to your readers but at least it will show that it pays to stick to the game for there will be good stories bought soon, and right soon we trust." Miss Drew's observations are very interesting. Other observations on these questions are particularly welcomed: "Is the Day of the Famous Photoplay Writer Over?" "Will Sale of Synopsis Only Cause a Change in Market Conditions?" "Has the Day of the Experienced Photoplay Author Only Begun?" "What's the Matter Anyhow?" Come in Shannon Fife, Emmett Campbell Hall, Lawrence McCloskey, "Pop" Hoadley and all the rest of the old guard who have done so much for the script game. Come in and let us thresh it out together!

Authors and Unions

The *Chicago Tribune* recently printed the following editorial which we think worthy of space in this department. It follows: "Members of the Authors' League of America have been informed by a committee of that organization that in its opinion the League should affiliate itself with the American Federation of Labor. Among the reasons given for this proposed action the committee specifies that members would be aided in any difficulty which might arise between them and publishers, moving picture directors, etc., over contracts even to the extent of the union whose co-operation was desired going on strike. Another reason given by the committee was that the Federation would help the League in its endeavor to secure universal copyright and put the United States in the International Copyright League, thereby automatically securing world-wide protection for any matter copyrighted in America. If the Federation secures this last advantage to American authors it might justify the League in affiliating with it, but as a matter of fact if the Federation takes this attitude it will be reversing all its previous history in the matter. As Mr. George Haven Putnam, chairman of the copyright committee of the League, points out, the committee which made the recommendations must have failed to inform itself on that point, for it was the Federation of Labor which stood in the way of acceptance of the Berne treaty by the United States and which condemned this country's authors and composers to remain unprotected by that measure.

There may be some advantages in authors joining an organization which enforces the demands by force, although we see nothing in such action but the grotesque; but assuredly one of the benefits will not be that of universal copyright."

Where Are They?

"Where are all the comedy writers? Where are their minds?" asks Mack Sennett, the well-known producer of Keystone comedies. "The world is full of comedy, and yet of all the thousands of stories that are received by the Keystone scenario department, there is only an occasional idea that is new and bright. We maintain a staff of writers who do our work simply because that is the only way we can obtain new comedy ideas. I believe the lack of comedy of a marketable sort is based on lack of study and thought on the part of the free-lance writers. If they would study the comedy films shown and use a little analysis and brain effort they might assume the right mental attitude and increase their profits." Comedy is the hardest thing to write in the world. What reads comically in manuscript may not act as comedy. If you have the comedy instinct, if you can write comedy *action*, you can bring your wares to almost any photoplay market. And, remember, please, that knockdown-and-drag-out stuff is not comedy any more.

EDGAR LEWIS

BOX OFFICE SUCCESSES

THE LITTLEST REBEL
Has an appeal parallel to that which made "Cabiria" unique.

NORTHERN LIGHTS
Full of human interest.

THE THIEF
Edgar Lewis has given a photo-drama that reflects the greatest credit upon him.

A GILDED FOOL
Another triumph of the motion picture camera.

THE BONDMAN
One of the most dramatic and thrilling stories that has yet been transferred to the screen.

SOULS IN BONDAGE
Gripping and powerful photodrama.

THOSE WHO TOIL
Directed by Edgar Lewis, one of the most careful and competent of producers, a fact which enables us to say that it is a thoroughly worthy offering.

THE NIGGER
Has a grip and dramatic punch that has been excelled in no production the theater has shown.

CAPTAIN SWIFT
Most successful film ever shown at William Fox theaters.

SAMSON
One of the big photoplay dramatic hits of the year.

THE PLUNDERER
The director deserves full credit for having turned out a masterpiece in films.

THE GREAT DIVIDE
The direction of Edgar Lewis is beyond all praise.

THE FLAMES OF JOHANNIS
The picture is artistic to an extent far above the average.

THE LIGHT AT DUSK
A marvelous theme perfectly presented.

IN PREPARATION: A ten reel special release production of Rex Beach's famous novel, **THE BARRIER,** with an all-star cast.

Screen Club, New York City

INCE FILM DRAWS

"Civilization," Now In Thirteenth Week of Run, Still Packs Criterion Theater

"Civilization," the Thomas H. Ince spectacle, is now in the thirteenth week of its successful run at the Criterion Theater. Interest in the film not only remains undiminished, but the receipts last week were the largest of the engagement, in spite of the threatening transportation situation. The greatest problem now confronting the business executives of the Criterion Theater is to secure another playhouse where "Civilization" may continue indefinitely.

The film began an indefinite engagement in the Criterion Theater, Atlantic City, Aug. 6. A first-night audience which tested the capacity of the house was expressive of its favorable opinion of the picture. From Minneapolis and Seattle, where "Civilization" has begun engagements in the principal theaters, the reports indicate a successful run. On Monday, Aug. 14, Buffalo, N. Y., will be added to the list of important cities where the Ince spectacle is on view. It will be housed there at the Star Theater.

AUSTRALIAN INDUSTRIALS

SYDNEY, AUSTRALIA (*Special*).—For some time past Australasian Films, Ltd., has been getting a series of industrial pictures. The producing side was entrusted to Alfred Rolfe, with Lacey Percival as the photographer. The idea is to let Australians see what is really being done in Australia. The first instaliment, "The Murrumbidgee Irrigation Areas," was screened at a semi-private exhibition at the Lyceum (Sydney) on June 15. Most impressive were the many views, the audience being shown, first the impounding of the water, and then the operations that followed right up to the garnering of the rich harvests of fruit, vegetables, and other products from the expansive, irrigated areas. What do they know of Australia who only Sydney, Melbourne, Brisbane, and Adelaide know? Precious little. "The Murrumbidgee Irrigation Areas" and other industries are being dealt with by Australasian Films, Ltd. Among these will be (1) the meat trade, and (2) Mount Morgan (Q.)—the greatest gold mine in the world.

COMPLETES MUNSON PICTURE

Thomas Ricketts, of the American Company, has just completed the production of the five-reel Master Picture De Luxe, in which Audrey Munson, the celebrated art model, is featured. The locale of the picture is New York and the tropics.

DEATH OF DANIEL JAMISON

Daniel H. Jamison, who was connected with Thomas A. Edison's motion picture department, died on August 9 at the Orange Memorial Hospital from an internal ailment. He was 67 years old and leaves a widow, three sons and two daughters. His home was at 60 North Park Street, East Orange.

Director J. Searle Dawley, of the Famous Players, engaged Lillian Thurgate Backus to devise and rehearse the Irish reel and fairy dances in Marguerite Clark's latest picture, "Little Lady Eileen."

Louiszita Valentine, who played leading roles in the Empire Stock Company, Pittsburg, is now playing a leading role in a Vitagraph picture with Earl Williams.

INNOVATIONS FOR MOSS'S THEATER

A feature of B. S. Moss's new theater, to be erected at 181st Street and Broadway, will be an organ suspended above the stage and entirely invisible to the audience. This organ is known as the vibratory magnetic type and is operated by giant electric magnets, which at the touch of buttons, controlled from the orchestra pit, operate its musical chords.

Another feature of the new theater is that access to the balconies is gained by an inclining runway, up which an automobile could be driven with perfect ease from the lobby to the highest gallery. There will be no stairways.

INVENT PROCESS TO CLEAN FILM

ELIZABETH, N. J. (*Special*).—For the purpose of developing a machine for the cleaning of motion pictures, a patent for which has been applied for by the inventor, Maurice S. Rosenfeld, of Elizabeth, and is now pending, papers of incorporation for the Kleanwell Film Machine Company, 215 Broad Street, were filed on August 10 in the Union County Clerk's office. The capital is $20,000 and Judge Abe J. David is the agent. Mr. David believes that the process will prove superior to any heretofore used for cleaning films. Elizabeth Robertson of New York, Messrs. Rosenfeld and David and John A. Schwartz are the incorporators. E. M. SCANLAN.

CAMERA AS MASTER SLEUTH

The San Francisco police department last week wired the International Film Service here for the original negative made by their cameramen during the parade when the recent bomb outrage was perpetrated.

The International had a battery of cameras stationed at the corner of Stewart and Market Streets, the scene of the outrage. Just before the bomb went off, one of the cameramen turned the lens of his camera on the crowd just around the corner on Stewart Street and secured some excellent "close ups." Among those who were suddenly and unexpectedly photographed were several persons suspected of having played an important part in the outrage. When the picture of the parade was shown in San Francisco that portion of it was not used, but the cameraman called the attention of the police to the fact that he had taken it.

A telegram was sent to New York and the original negative was forwarded to the San Francisco police who hope by it to be able to positively identify certain suspects.

THEATER ACTIVITIES

The Princess Theater, Pocatello, Idaho, has changed hands, having recently been purchased by Archibald and Carrothers. The theater has been redecorated and reopened.

The Orpheum Theater, Park City, Utah, has just opened. The Park Amusement Company, proprietors, have appointed F. E. Knott, manager.

Lee Stallings has sold the Princess Theater at Provo, Utah, to the Epperson Brothers, who will manage the theater. Mr. Stallings is soon to locate in another section.

W. J. Sergel, formerly of Buhl, Idaho, has purchased the Cozy Theater at Laurel, Montana, and after the decorators have finished with the work of remodeling the theater, he will open with Paramount Pictures.

S. P. Snell has purchased the Orient Theater at American Fork, Utah, and has changed the name to the Bronx Theater.

WILLIAM CHRISTY CABANNE

Producer of

FINE ART TRIANGLE FILMS

CURRENT RELEASES

"The Absentee," featuring Robert Edeson
"The Failure," featuring John Emerson
"The Lamb," starring Douglas Fairbanks
"Daphne and the Pirate," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks
"Sold for Marriage," starring Lillian Gish
"Reggie Mixes In," starring Douglas Fairbanks
"Flirting With Fate," starring Douglas Fairbanks

FINE ARTS STUDIO LOS ANGELES, CALIF.

J. W. JOHNSTON

FEATURE LEADS

Current Paramount Releases—OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); GOD'S HALF-ACRE (Metro).

Address Screen Club.

BURTON KING

DIRECTING

MME. PETROVA

ANNE SCHAEFER

Emotional Leads, Heavies and Characters

SEVEN YEARS WITH VITAGRAPH COMPANY

AT LIBERTY

Santa Monica, Calif.

NILES WELCH

LEADING MAN

DIRECTION

EDWARD JOSÉ

ADELE LANE

Address care DRAMATIC MIRROR

12th Month with GEO. KLEINE

Crimmins and Gore

(DAN) (ROSA)

Better on the Screen than they were on the Stage

EDWARD JOSÉ

ASTRA—PATHÉ

AUDREY MUNSON, the model, recently established a record in reporting to a location in a novel manner. Many of the scenes in the second Audrey Munson American-Mutual feature production, "The Girl O' Dreams" were taken on an island in the Pacific Ocean off the coast near Santa Barbara, Cal. For some time Miss Munson has desired to take a trip in a hydroaeroplane. Her directors were afraid of a mishap, but she insisted and her wish was granted. Allan H. Loughead, an aviator who made many flights at San Francisco during the Panama-Pacific Exposition, volunteered to take Miss Munson to the island. She donned her bathing suit and, carrying her new Paris parasol, entered the flying machine. The press agent assures us she reported on time.

NAOMI CHILDERS and
MARC MAC DERMOTT in
"THE FOOTLIGHTS OF FATE"
A FIVE—PART
VITAGRAPH Blue Ribbon Feature
From the book "Joan Thursday" by Louis Joseph Vance
Produced by William Humphrey
BOOKINGS NOW THROUGH V·L·S·E

PACIFIC COAST NEWS

(*Continued from page 23*)

resemblance to Mrs. Fiske and who is the Mrs. King of "The Eyes of the World," has gone to New York to fill a stage engagement. Owing to her striking resemblance to Mrs. Fiske she has toured the country under the management of Harrison Grey Fiske in stellar roles made famous by the distinguished actress.

Kathleen Kirkham has completed the portrayal of Mrs. Taine in "The Eyes of the World" feature and has become a member of the Morosco Photoplay Company, having formerly been a Morosco stock player in Los Angeles.

Harold Bell Wright, author of the second Clune production, is expected to return from his Arizona camp to witness the screen run of the portion of his book, "The Eyes of the World," now completed.

Jack McDonald, well known on the stage and for his portrayal of Slapjack in the Selig production of "The Spoilers," is another real trouper in the Clune picture now being made.

With American in Santa Barbara

"Features only" is the policy at this studio for the present. The S. S. Hutchinson plant, one of the biggest in the industry, is not only keeping abreast of the times, but several feet—or features—in advance of them. And P. G. Lynch, the studio manager there, is one of the industry's busiest.

Mary Miles Minter, Franklin Ritchie, Winnifred Greenwood, Lizette Thorne, George Field, Jack Richardson, Ann Little, Frank Borzage and the others of note at the American plant, have no lapses between pictures.

William Russell has just completed Clarke Irvine's story, scenario-ized by Edward A. Kaufman, and entitled "The Love Hermit." The production of "The Diamond from the Sky" sequel will shortly engage Mr. Russell's attention. Ed Sloman will probably direct this sequel.

Rhea Mitchell was a happy choice for leads opposite Richard Bennett in the latter's pictures just about completed at the American Studio.

William Stowell, playing heavy in William Russell's company, was afflicted with ptomaine poison last week, the result of breakfasting upon an over-ripe melon. Because of the melon Mr. Stowell lost a day; because of the loss of a day Mr. Russell lost his locations; because of the loss of locations the "Love Hermit" final scenes had to be postponed for several days—and all because of an over-ripe melon.

General Notes

Oscar Apfel, Director-General of the Western Fox Studios, was recently approached with a big offer from another company. Not even expressing a curiosity to know what the offer might be, he smilingly declined. It was but one of a number of offers which this director of ability has received within the last several months.

The Franklin Ritchie home, after months of reconstruction and re-decoration, has at last been completed and is now one of the show spots in Santa Barbara. It commands a wonderful view of mountains and ocean, and Mr. and Mrs. Ritchie announced it an open-house for their many studio friends.

J. Warren Kerrigan, since the influx of Summer tourists that make popular the sight seeing buses to Universal City, has to watch his opportunity each day to leave and enter his dressing room. Unless he is terribly clever about it, he runs into a gamut of fair visitors, all equipped with cameras. There have been times when he has fled for home at the end of the day without attempting to remove his make-up, owing to a formidable little army of patient admirers guarding the approach to the Kerrigan dressing room.

Hal Cooley is scoring a big success in his juvenile lead characterization in "The Daughter of the Don," the Monrovia Film Company feature which had a successful run at the Majestic Theater.

Anna Luther, after a return to comedy, this time with the Fox company, as a feature player of the first of a series of two-reel comedies, emphatically states she will do nothing but drama hereafter. Her big success in the Fox feature "The Beast" entitles Anna to this decision. And it is well known that when Anna emphatically decides anything, that settles it.

James L. Farley is giving a commendable character performance in "Hard Rock" at the Universal Company. He came from the Signal serial, "The Girl and the Game."

Neva Gerber and Charles Ray can, if their modesty does not forbid, make respective claims to unquestioned fame, as both, within the past week, had respective poems written about them.

Johnny Sheehan, late of the American Company, is known for the wittiness of his replies. Recently an outsider queried: "Why, in comedy marriages, do clergymen marry couples without any thought of a license?" "That, you understand, is comedy license," replied Johnny.

Webster Campbell has been engaged by the Famous Players-Lasky management in support of Blanche Sweet. He formerly played opposite Mary Anderson of the Vitagraph Company.

Bertram Grassby, in his splendid characterization of Manuel, a young Mexican, in the Universal serial, "Liberty," is fulfilling the success-predictions made upon his entry into pictures not long ago.

Director William D. Taylor has completed the Morosco-Vivian Martin vehicle, "Her Father's Son." Alfred Vosburgh, Helen Eddy, Lucille Ward and Herbert Standing contributed valuable support.

Doris Baker's work in Gilbert P. Hamilton's Century Company feature, "Inherited Passions," showed up so creditably at this picture's private showing of a few days ago, that she was presented by Mr. Hamilton with a gold piece of substantial value. The Century Company has Montana as its home and Dot Farley and William Conklin as its leads. Mr. Hamilton leased one of the Al Christie stages for the production of this multiple-reel feature.

Ella Hall and Rupert Julian are to be seen together for the first time since "Jewel" in a Universal feature. "We Are French" is its title and Mr. Julian is its director.

Billie Ritchie, of L-Ko film fame, may go to Canada. An offer by a group of Canadian financiers has been made Mr. Ritchie, owing to his popularity in the English and Canadian provinces.

Ruth Stonehouse has been chosen from a number of classical dancers to have her foot serve as a model for a piece of statuary, "My American-Lady Foot," by Anthony Novelli, the Italian sculptor.

Babe (Eileen) Sedgwick has graduated from support in comedy pictures to leading role distinction in feature pictures at Universal City.

Fred Church, Universal lead and heavy, thought when he adopted a baby recently that was all there would be to it. He is of a different opinion at present, as the child is reported missing, and Mr. Church is offering a reward for its return to him.

Ye Publicity and Press Scribes of Los Angeles, commonly known as The Screamers, met, dined and danced at the Sea Gull Inn at Redondo Beach on the evening of Aug. 17. They do have good times, these Screamers.

Bennie Zeidman was welcomed back to Los Angeles and the publicity desk of the Fine Arts studio with much expression of joy on the part of the studio folk and the many others in the industry who count themselves among Bennie's friends. It was a long five weeks that Bennie was away!

George Henry Bellman, responsible for the splendid motion picture section of the Seattle *Daily Times*, can credit his recent visis to the Los Angeles film colony with the added popularity of his picture page. Mr. Bellman's pleasing personality won many film friends both for himself and his publication.

Julian Louis Lamothe, late of the American Company's scenario department at Santa Barbara, has very nearly completed the ten-reel adaptation of Herman Whitaker's novel, "The Planter." Tyrone Power will be the star of this screen feature, which will be produced by the Nevada Film Company, which has C. J. Ward as its business manager.

Bennie Seslow, thirteen years old and for two years Universal City's best known boy actor, has added William Farnum to his list of "Big People I Know." Bennie was the guest of Mr. Farnum last week at his home, whither the big star had invited the boy who gives promise of some day being a star himself, "to meet my wife and little girl," as Mr. Farnum put it.

b-L- ermissionpSD iVwraM-iMFnd k m o

Eleanor Crowe, an Oscar Apfel "find," has an important role in the Apfel-Farnum Fox feature now in production. Miss Crowe will undoubtedly be hailed as one of the prettiest recruits to the screen.

Margaret Shelby is enjoying a visit with her sister, Mary Miles Minter, at the latter's beautiful home in Santa Barbara. Miss Shelby just completed an engagement with Oliver Morosco in his Burbank Theater production, "The Fibber." Miss Shelby, who is sixteen, a brunette, and quite as charming as her golden-haired sister, will very likely be seen shortly in screen features.

William J. Tedmarsh, having traveled around the world before settling down at Santa Barbara and the American Film studio four years ago, has been out of that city but twice in that time. He says he has at last found the world's choicest spot and is content to stay right there.

Monroe Salisbury promises to be a prominent member of the Clune organization. His role in "The Eyes of the World" is as prominent, but entirely different from his Allesandro in "Ramona."

Hal Cooley has discovered that a five-minute ice massage will guarantee grease paint to stay on any face for any length of time on any hot day. Mr. Cooley tried this method as an experiment the other day at Universal City and it proved successful.

Henry Otto is directing Harold Lockwood and May Allison in a Yorke feature in the Sierra Mountains. Meanwhile, Mr. Otto's brand new six-cylinder Chalmers awaits activities.

George E. Periolat has a prominent part in Richard Bennett's newest feature at the American Film studio.

Juanita Hansen is the latest girl-name to be added to those of note at the Fox Company.

"The Daughter of the Don," a ten-reel photoplay made by the Monrovia Company under the direction of Henry Kablerske, is having its initial run at the Los Angeles Majestic Theater.

The Vitagraph picture "God's Country and the Woman," featuring Nell Shipman, closed at the Superba Theater after a most successful four weeks' run.

Rhea Mitchell, who recently returned to American Company features, has been made an "Owl"—The Owls being a select little club among the American Company's actresses.

William Russell last week completed the lead and direction of Clarke Irvine's renamed story, "The Love Hermit," continuity by Edward A. Kaufman. This marked the completion of five of the eight William Russell productions. Its strong cast comprised Charlotte Burton, Ashton Dearholt, Harry Von Meter, and Wm. Stowell. A week-end in Los Angeles was enjoyed by Mr. Russell on the completion of this American Film Company feature.

Cooper Hewitt lights had nothing to do with the recent eye-strain experienced by Myrtle Stedman. The trouble was caused by "just lights."

Margaret Shelby, sister of Mary Miles Minter, was one of the interesting personalities in Oliver Morosco's "The Fibber" at the Los Angeles Burbank Theater last week.

HANDLING CROWDS

One of the biggest problems that the successful motion picture exhibitor has to contend with after he has worked up his feature photoplays for the week, is the crowds that come swarming to his theater. *Paramount Progress*, the weekly exhibitors' magazine published by the Paramount Pictures, has asked several of the leading exhibitors of the country to write on this subject. One of the answers is embodied in an article written by Emery N. Downs, manager of the Knickerbocker Theater, of Cleveland, Ohio.

Mr. Downs in discussing the subject says:

"The Knickerbocker has a system which, though it may not apply to every theater, will give you an idea of how we handle the large crowds attending our theater. You may be able to apply some of these ideas to your own use.

"In the first place, the crowds should be handled before they arrive. Patrons should be given explicit information both by slides and programme as to just the minute the feature will start at each show. The "when to come" slide should be shown at each performance for at least a week before the crowd-getting attraction is to be exhibited.

"On these days the doors should be opened five or ten minutes before the usual time, and as the patrons are seated a close observation should be taken for two conditions: First, ushers must see that no single seats are left between parties who do not happen to be together. Second, the volume of patronage as the first show progresses should be carefully watched in order that one may know how the seats will be vacated as the second show starts to empty the house.

"If the house fills before the finish of the first show there should be an usher standing at the ticket window announcing, 'There are no seats for the first performance; the second show will start at ——, when there will be seats for all,' or some clear, short sentence informing patrons of the conditions.

"Every effort should be made to avoid excitement and confusion. Extra ushers and special signs should be prepared in advance. If the production is to be shown for more than one day, a sign should be displayed over the box office—MARY CLARKFORD WILL BE SHOWN TOMORROW MATINEE AND NIGHT. Then the house manager should carefully instruct his crew, and especially the extras, that on this night every one should be cool and courteous under all circumstances.

"Many a good patron is turned into a 'knocker' because one extra usher bullied him, with the idea that he was handling a gang of workhouse inmates 'and was not going to let anyone put something over on him.' Therefore ushers should be instructed to treat every patron as though he was the 'host' at a happy gathering and the patrons were his rich aunts and uncles.

"Do not 'speed up' your projection so that it affects the action of the picture. Rather dress your 'fillers' to shorten the length of the programme. If you show two other subjects besides the feature, select two split reels and use the most desirable halves in place of two full reels. If one is a weekly, . . carefully cut out the uninteresting subjects and run only the 'meat,' (being careful to replace the cut-outs in their proper position when finished with them).

"The price of admission is so small that over-crowding or a speed projection will net the exhibitor not more than three or four dollars; therefore, let him bear in mind that, considering the great volume of patronage, it is far more profitable for him to make a good impression on those he can handle with comfort, sending them away pleased than for him to worry about the two or three hundred who cannot gain admission.

"The individual manager must work out for himself in his own house the best way in which to rope off his lobby and empty his house, so it really works out to the all-important issue. First, educate your patronage to the fact that on 'Crowd Nights' they must 'have dinner early' and be in their seats before —— o'clock for the first show, or else not come until after —— o'clock for the second show. Second, 'make a comeback impression' on crowd nights so as to get a stronger patronage on off nights. And lastly, don't over-sell a house. A house can handle just so many, and if you sell more tickets than that, 'the house is mismanaged,' 'you are a robber' and 'never again' will do you more harm than the four or five dollars can ever win back.

"I have set down the policies I have pursued just as they came to mind, without any attempt to place them in the proper order. So if you feel that my observations are worth printing you may print them with any elimination or changes of order that seem to the best advantage."

THE CANADIAN FILM INDUSTRY

An entirely new phase in the Canadian field of moving pictures has developed with a suddenness which is surprising, says the *Canadian Universal Bulletin*. Like the developments in other Canadian industries, the new film era is mainly due to a feeling that world trade channels and tariff arrangements are going to be so changed after the war that many adjustments and adaptations of trade facilities will be absolutely necessary. It is anticipated in film circles that the duty levies of 25 per cent and 7½ per cent on reels imported from the United States will be increased when the entente allies have time to look after the arrangement of trade treaties. A Toronto member of Parliament is said to have advised a local moving picture concern to expect a substantial increase in the duty on film imports from the States.

In view of this situation it is interesting to note that announcements have been made in five Canadian cities within the past few days regarding the organization of film producing companies. The five cities are Quebec, Montreal, Kingston, Niagara Falls and Banff, the latter place being situated in the heart of a wonderfully scenic section of Alberta.

The company which is being organized for the production of photo-dramas in and around Banff is known as the Great Western Film Company of Canada, Limited, and it has an authorized capitalization of $200,000. Plans have already been prepared for a studio of 100 feet square. This studio is to have a revolving stage and other modern accessories. The temporary headquarters of this company are in Toronto, and one of the prime movers in this business unit is Alex. L. Dunbar. The services of at least one American film star are being secured, it is declared, and it is hoped to get down to production as soon as possible. The ultimate schedule of the company will be, it is said, three five-reel features, three three-reel subjects and two single-reel releases each month. An interesting feature of this development is that a prominent English film company of world-wide reputation is said to be actively interested in the formation of the new Canadian company.

The prospective moving picture industry for Kingston, Ontario, consists of the Canadian National Features, Limited, of which J. Shea, of Toronto, is the president. This company has applied for a lease of the Kingston fair grounds upon which to erect a studio, and the company will settle in Kingston, it is announced, if the use of the grounds can be secured.

At Niagara Falls, Ontario, has been organized the Niagara Falls Film Corporation, with a capital of $100,000. This company has already started operations, it is announced, and there are forty available people for the productions of the firm, according to a statement just issued.

A Canadian film exchange, with headquarters in Toronto, is also making arrangements for the filming of the photo-dramas near Montreal, but the plan of action has not yet been settled, so the name of the company is withheld. The exchange is a substantial organization and apparently has valuable connections in the trade.

The announcement has also been made that the first release of the Canada Film Company of Galt, Ontario, which will be "In Self Defence," a nine-reel war drama, will be made this month. The first exhibition of the Canadian production will be staged in Massey Hall, Toronto, according to arrangements now being made.

Along the line of the development of the film business in Canada, it is worthy of mention that this country now has its pictorial news weekly, which is made up exclusively of Canadian happenings. This reel first made its appearance about six weeks ago, and is released by M. S. Marvin, of Toronto.

In connection with the establishment of film producing companies in Canada, the size of the Canadian market has been realized, it is declared. The fact is appreciated that where probably 100 prints of a photoplay are released in the United States, only one or two prints are used in the whole of Canada. It is seldom that more than three prints of any picture are released in the Dominion. It is pointed out, however, that consideration is being given to a probable development of an export business which may be protected by tariffs.

BROOKLYN BOY WOUNDED

"Daredevil Jack" Austin, the young Brooklynite who furnished thrills for movies in leaping from forty-foot cliffs, riding motorcycles from open drawbridges and scaling the walls of towering skyscrapers without sustaining injury, is a patient in a British field hospital, badly wounded after a short experience on the western front, whither he went for adventure three months ago. Although Austin was "skinned from thigh to heel," he has not lost his nerve or his desire to "get into real action."

STARS EDNA GOODRICH

Edna Goodrich will be starred in the latest Oliver Morosco picture, entitled, "The House of Lies," which has just been completed at the Los Angeles studios. The subject has been produced under the supervision of William D. Taylor. Homer Scott performed the camera work. Supporting Miss Goodrich is a cast including Juan de la Cruz, Kathleen Kirkham, Lucille Ward, Harold Holland and Herbert Standing. The feature will be released early next month on the Paramount Programme.

FILMING "THE BARRIER"

Lubin Company Now in Alaska Producing Scenes from Rex Beach Novel

Work on "The Barrier," an adaptation of Rex Beach's novel, was started in the Yukon country, Alaska, last week, when Lubin director, Edgar Lewis, arrived there with a company of players.

It has not yet been decided what the length of the picture will be. Director Lewis intends to go ahead with the photographing of the numerous scenes contained in the scenario, and it may be that ten or even more reels will be filmed.

Considerable care was taken in the selection of the young woman to portray the role of Necia, the heroine of "The Barrier." The player chosen was Mabel Julian Scott, a young woman of considerable stage experience, said to be an exceedingly true type of Necia. The role of Lieutenant Burrell, the hero of the novel, will be portrayed by Victor Sutherland, who has played the leading roles in most recent Lubin releases. Others in the cast are Rosemary Carr, Howard Hall, formerly with Belasco and leading man in the Belasco play, "The Man Who Stood Still," Mitchell Lewis and Russell Simpson.

GOFF BACK FROM TOUR

A. W. Goff, assitant general manager of V. L. S. E., returned from a tour of the Big Four branches in Cleveland, Cincinnati, Chicago and St. Louis last week. Mr. Goff held conferences with the sales forces in the four cities, and plans were laid for the development of Fall business.

In Cleveland Mr. Goff made a transfer of managers, C. E. Meade, former manager of the Dallas Exchange, succeeding C. E. Shurtleff, who resigned.

HONOR NORMA TALMADGE

Norma Talmadge, the Triangle-Fine Arts star, will be the guest of honor at the regular monthly meeting of the Professional Women's League, August 28, at the organization's headquarters, 1999 Broadway. Mrs. Susan Westover Allen, sister of Lillian Russell, who is president of the league, extended a personal invitation to Miss Talmadge, who is spending a brief vacation at Long Beach prior to starting work on a new feature picture in which she will be starred. During the course of the year the Professional Women's League make it a practice to invite each month some woman who has earned distinguished honors in her particular work, to be its guest. Miss Talmadge is one of the few motion picture actresses that have been thus honored.

KEPT MARRIAGE SECRET

Eve Unsell, Lasky scenario writer, confesses to the title in real life of Mrs. Lester Blankfield, and further to the fact of having secretly possessed this title for the past five years. Not even Miss Unsell's immediate relatives knew of her marriage, five years ago. It was only upon her recent return from Los Angeles that the unconscious display of a wedding ring caused the secret to be known. Mr. Blankfield is also a writer and was responsible for the plot of "The Reapers," John Mason's biggest vehicle in motion pictures.

Eve Unsell is known to the manufacturers as a writer of originality and force. For two years she was an important factor in the adaptation and creation of Famous Players' features, and later conducted a script bureau of her own in New York. Three months ago Miss Unsell was induced by the Lasky Company to come out to its West Coast studio. She was here but one month when she was summoned East for more important work in the Eastern Lasky scenario department. Miss Unsell will serve both the Lasky and Famous Players' companies in this new affiliation.

W. A. BRADY AT HEAD

Chosen President of the National Convention of the Motion Picture Industry

The National Association of the Motion Picture Industry last week elected officers at a meeting at the Hotel Astor. William A. Brady was chosen president of the organization and the other officers follow: Vice-Presidents, Thomas Furniss of Duluth, Adolph Zukor, Don J. Bell, Hiram Abrams, and Arthur James; Treasurer, J. E. Broulatour; Counsel, W. M. Seabury; Executive Secretary, Frederick H. Elliott.

The first work undertaken by the organization will be a campaign to further the political interests of candidates who are known to be friends of the film. The Presidential and gubernatorial candidates will be asked to express their opinions and outline their positions. Oppressive legislation and unfair taxation will be the principal things against which the association will wage war through the picture theaters of the country.

An executive committee of nine members was named to conduct this campaign. The membership of this committee is: W. W. Irwin, Adolph Zukor, Arthur James, P. A. Powers, William L. Sherrill, Jules Broulatour, S. H. Trigger, L. L. Levine and L. F. Blumenthal.

ENLARGE SERIAL STUDIOS

William Steiner, General Manager of the Serial Film Company and supervising director of "The Yellow Menace," announces that his company has added a new exterior glass covered studio and doubled the stage space of the interior studio in its plant at Cliffside, N. J. These additions make it possible for four producing companies to work at the same time.

WILLIS and INGLIS

Wright and Callender Building, Los Angeles

ARTHUR S. KANE, 220 West 42nd Street, New York Affiliation

Last week we placed several prominent artists and one big star.

Sold the rights to one novel as well as two photoplays by high-priced authors.

Commissioned to select director and entire cost for a new feature.

Partially financed new concern.

Lots of other business. Things are good with us.

TRICKS OF THE TRADE

At every studio methods of handling the camera differ, says Will M. Ritchey. Directors, photographic experts and cameramen are constantly studying new ways of artistic "shooting." Some experiments become fixtures. Others are discarded.

Of trick photography there are almost as many examples as there are studios. There is in vogue at some studios now a method of filming a large scene without losing detail that may be adopted generally. This consists in mounting the camera and tripod upon a rubber-wheeled platform, and moving camera and operator about the scene. Thus, first a corner may be photographed; then the camera moves and more of the scene enters the field of vision. Finally, the lens may point only to the chief character in the scene.

In this there is the advantage of holding the connection between the different parts of the scene without interruption. At present, however, there is a sense of mechanics which to some may destroy the illusion of the picture.

There is but one way in which the writer may become fully familiar with the possibilities of the camera—and this is by constant study of the newest pictures—features especially—exhibited. Having seen something done, he may write a similar action in his script. He need not know exactly how it is done, so long as he has learned when the method is possible and appropriate.

The "cut and flash" method of showing simultaneous action in two or more different localities is widely used—even to excess. In a magazine story or novel one chapter may tell the actions of the hero. The next chapter may reveal how his enemies are plotting against him. The third may swing back to the hero's adventures leading up to his encounter with the villain. So it is in the pictures, except that here the scenes are much shorter and the audience is not allowed to forget what one character is doing while following another.

The "cut and flash" is illustrated best by the "chase" scene. One person is seen hurrying along a street. The scene changes to another part of the street, with the same person running past. That is "cut" and his pursuer is shown passing through the first part of the street shown. Another "cut" and the pursued passes through a third street. This in turn is "cut" to the pursuer again, but now he is on the scene which shows the second part of the street.

COSTELLO, Maurice George Washington, leading man; b. Pittsburgh, Pa., Feb. 22; educ. pub. sch., Pittsburgh; stage career, 18 yrs. with various stock and road cos.; screen career, Vitagraph for 7 yrs., appearing in "A Tale of Two Cities," "Barnes of N. Y.," "The Man Who Couldn't Beat God," "The Crown Prince's Double," "Tried for His Own Murder," etc. Hght. 5 ft. 10 in., wght. 160, brown hair and blue gray eyes; diversions, riding, swimming, motoring, motorboating, etc. Ad., Screen Club, N. Y. C.

IF I WERE A PHOTO PLAYER

FOR MY FREE NEWSPAPER PUBLICITY
I would rely wholly upon

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

My reasons are:

1. This Studio Directory is kept permanently by thousands of exhibitors, through the circulation of Motion Picture News.
2. These thousands of exhibitors refer to my name in their Studio Directory whenever they book a picture in which I appear and give interesting personal facts about me to their newspapers along with their program advertising copy.
3. That the Photoplay Department of every leading newspaper has the Studio Directory constantly at hand and refers to me as often as the occasion demands.

All I have to do is to tear off the Coupon below, fill out and mail **NOW**—and at the proper time I will receive a biography blank to fill in.

If I enclose $2, my picture (1 inch in size) will be inserted in my biography (sample biography above) in the next two Studio Directories and also I will receive a year's subscription to the **MOTION PICTURE STUDIO DIRECTORY** (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed) Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc.)

I will have a photograph in your hands by August 22, 1916.

Name ..... Work .....

Studio ..... Permanent Address .....

Motion Picture Studio Directory, 729—7th Avenue, New York City

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Aug. 3	Lasky	The House of the Golden Windows	Wallace Reid and Cleo Ridgely
Aug. 7	Famous	A Woman in the Case	Pauline Frederick
Aug. 10	Famous	Little Lady Eileen	Marguerite Clark
Aug. 14	Morosco	The Stronger Love	Vivian Martin
Aug. 17	Lasky	Public Opinion	Blanche Sweet
Aug. 21	Famous	Rolling Stones	Owen Moore and Marguerite Courtot
Aug. 24	Lasky	Honorable Friend	Sessue Hayakawa
Aug. 28	Lasky	Victory of Conscience	Lou-Tellegen
Aug. 31	Lasky	Each Pearl a Tear	Fannie Ward
Sept. 4	Pallas	The Parson of Panamint	Dustin Farnum
Sept. 7	Lasky	The Big Sister	Mae Murray
Sept. 11	Famous	The Reward of Patience	Louise Huff
Sept. 14	Morosco	The House of Lies	Edna Goodrich

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Pania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange
Savage	Excuse Me	George F. Marcon, Geraldine O'Brien, a Vivian Blackburn
	The Lone Trail	Fred Paul and Agnes Glynne
Balboa	A Matrimonial Martyr	Ruth Roland

V-L-S-E INC.

Aug. 7	Selig	Athletic Series No. 7	One Reel
Aug. 7	Essanay	The Sting of Victory	Henry B. Walthall and Antoinette Walker
Aug. 7	Vitagraph	The Alibi	James Morrison and Betty Howe
Aug. 14	Selig	Athletic Series No. 8	One Reel
Aug. 14	Vitagraph	The Dawn of Freedom	Charles Richman
Aug. 21	Selig	Athletic Series No. 9	One Reel
Aug. 21	Selig	The Country that God Forgot	Charles Richman
Aug. 21		The Footlights of Fate	Naomi Childers and Marc MacDermott
Aug. 28	Selig	Athletic Series No. 10	One Reel
Aug. 28	Vitagraph	The Kid	Lillian Walker
Sept. 4	Essanay	The Return of Eve	Edna Mayo, Eugene O'Brien
Sept. 4	Vitagraph	His Wife's Good Name	Lucille Lee Stewart
Sept. 4	Selig	Selig Athletic Series No. 11	

WORLD PICTURES.

Aug. 7	World	A Woman's Way	Ethel Clayton and Carlyle Blackwell
Aug. 14	World	The Summer Girl	Millie King and Arthur Ashley
Aug. 21	World	The Rail Rider	(Directed by Tourneur) House Peter
Aug. 28	World	Husband and Wife	All-Star Cast, including Ethel Clayton, Holbrook Blinn
Sept. 4	World	The Almighty Dollar	Frances Nelson and E. K. Lincoln
Sept. 11	World	The Velvet Paw	House Peters and Gail Kane

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Aug. 7 Love's Lariat. Harry Carey.
Aug. 14 Bettina Loved a Soldier. Louise Lovely, Francelia Billington and Rupert Julian.
Aug. 21 Little Eve Edgarton. Ella Hall and Herbert Rawlinson.
Aug. 28 The Girl of Lost Lake. Myrtle Gonzales, Val Paul and Fred Church.
Sept. 4 A Miracle of Love. Dorothy Davenport.
Sept. 11 Saving the Family Name. Mary MacLaren.
Sept. 18 Behind the Lines. Edith Johnson, Harry Carey and Marc Fenton.

FOX FILM CORPORATION

Aug. 7 The End of the Trail. William Farnum.
Aug. 14 Sporting Blood. Dorothy Bernard and Glen White.
Aug. 21 Daredevil Kate. Virginia Pearson.
Aug. 28 Little Miss Happiness. June Caprice and Harry Hilliard.
Aug. 20 (Fine Arts) Hell to Pay Austin. Wilfred Lucas.
Aug. 20 (Ince) The Jungle Child. Hickman and Dalton.
Aug. 27 (Fine Arts) Pillars of Society. Henry Walthall.
Aug. 27 The Thoroughbred. Frank Keenan.

TRIANGLE FILM CORPORATION.

Aug. 5 (Fine Arts) The Marriage of Molly O. Mae Marsh.
Aug. 5 (Ince) Honor Thy Name. Keenan and Ray.
Aug. 13 (Fine Arts) The Devil's Needle. Norma Talmadge.
Aug. 13 (Ince) Shell Forty-three. H. B. Warner.

PATHE EXCHANGE
Week of Aug. 27

The Grip of Evil. No. 7. The Butterflies. Dr.
The Shine Girl. Dr.
Caught in a Jam. Com.
Weapons of War. Top.
Historic St. Augustine. Scenic.
(Picturesque America)
Pathe News No. 70. Top.
Pathe News No. 71. Top.

GENERAL FILM RELEASES

Monday, Aug. 28.

(Bio. Reissue) A Change of Spirit. Dr. Bio.
(Selig) Out of the Mist. 3 R. Dr.
(Selig) The Selig-Tribune No. 69. 1916. Top.
(Vita.) The Fair Fare. Com.

Tuesday, Aug. 29.

(Bio. Reissue) Enoch Arden. 2 R. Dr. Bio. No. 70.
(Ess.) His Stolen Fortune. Dr.
(Kalem) Ham in the Drug Store. Com.

Wednesday, Aug. 30.

(Ess.) Vernon Howe Bailey's Sketch Book of Washington. Cartoon-Com.
(Kalem) Tigers Unchained. "The Girl From Frisco." 2 R. Dr.
(Vim Feature Com.) The Tormented Husband. Com.

Thursday, Aug. 31.

(Selig) The Selig-Tribune No. 70. 1916. Top.
(Vim) An Aerial Joy Ride. Com.

Friday, Sept. 1.

(Kalem) Tangled by Telephone. Com.
(Vim) Reward. Com.
(Vita.) Love and Trout. Com.

Saturday, Sept. 2.

(Ess.) The Higher Destiny. 3 R. Dr.
(Kalem) The Secret of the Box Car of the "Hazards of Helen." Dr.
(Selig) Tom's Strategy. Com.
(Vita.) A Fool and His Friends. 3 R. Dr.

UNIVERSAL FILM RELEASES

Monday, Aug. 28.

(Nestor) The Terrible Turk. Com.
(Red Feather) The Folly of Desire. 5 R. Dr.
(Univ. Special Feature) Timothy Dobbs, That's Me. "He Becomes a Cop." 2 R. Dr.
(Univ. Special Feature) Liberty. "American Blood." 2 R. Dr.
(Univ. Special Feature) The Heart of a Show Girl. 2 R. Dr.
(Big U) The Song of the Woods. Dr.
(Victor) Arthur's Desperate Resolve. Com.

Tuesday, Aug. 29.

(Gold Seal) The Chance Market. 3 R. Dr.
(Victor) A Lucky Leap. Com.

Wednesday, Aug. 30.

(Animated Weekly) No. 35. Top.
(L-KO) The Right Car, But the Wrong Berth. 2 R. Com.

Thursday, Aug. 31.

(Powers) Japan's Gateway to the Temple of the Gods. Edu.

Friday, Sept. 1.

(Imp) The Call of the Past. 2 R. Dr.
(Powers) Little Brownie's Bravery. Dr.

Saturday, Sept. 2.

(Bison) The Desert Rat. 2 R. Dr.
(Joker) The Elixir of Life. Com.

MUTUAL FILM RELEASES

Monday, Aug. 28.

(Amer.) The Key. 2 R. Dr.
(Mutual Star Production) The Diamond Runners. Signal. 5 R. Dr.

Tuesday, Aug. 29.

(Falstaff) In Mexico. Com.

Wednesday, Aug. 30.

(Mutual Weekly) No. 87. Top.
(Beauty) Two of a Kind. Com.
(Gaumont) See America First. Scenic.
Kartoon Komics. Cartoon-Com.

Thursday, Aug. 31.

(Mustang) The Forgotten Prayer. 3 R. Dr.
(Mutual Star Production) The Man Who Would Not Die. Amer. 5 R. Dr.

Friday, Sept. 1.

(Mustang) The Gambler's Lost Love. Dr.
(Cub) Jerry and the Bandits. Com.

Saturday, Sept. 2.

(Centaur) The Trap. 2 R. Dr.

NEVA GERBER will have a strenuous time of it in her next five-reel picture, directed by Ben Wilson, who plays opposite her. She will have several thrilling rides, a struggle with the "villyun" in which she smashes up the furniture, and a good many other stunts seemingly too hard for such a fragile leading woman. Her present picture at Universal, "The Last of His Race" is nearly completed.

ALFRED HOLLINGSWORTH, who plays the artist in the Audrey Munson picture, "Purity," broke his wrist cranking his car during the first day of work in the picture. Two days later he was able to return to work, taking his arm out of the sling long enough to do the scenes. After finishing "Purity," Mr. Hollingsworth went direct to a number of two-reel Americans.

GENERAL FILMS

"AT DANGER'S CALL"

An Episode of "The Hazards of Helen," Featuring Helen Gibson. Produced by Kalem Company for Release on General Film Programme August 26.

Lone Point Operator.....Helen Gibson
Superintendent Burkett.....G. A. Williams
Foreman.....P. S. Pembroke
Superintendent's Son.....Billy Boy
Camp Bully.....George Routh

In this startling drama of railroad life Helen Gibson is given numerous opportunities. Discharged from her position as operator, because of taking the superintendent's little boy on a motor cycle ride in which they come to grief, Helen eventually proves the boy's savior when the lad is sent swinging down the side of the mountain on a flat car loaded with dynamite. A fast ride on a motor cycle, a drop from an overhead bridge to the car bearing the child on his way to destruction, results in the saving of the superintendent's boy, and the return of Helen to her position as operator at Lone Point. The film abounds in thrills and is in every detail equal to its predecessors in the "Hazards of Helen" series. P.

"THE STOLEN JAIL"

Single-Reel Comedy Featuring Ivy Close. Written by F. H. Clark and Produced by Kalem Company Under Direction of Robert Ellis for Release on General Film Programme Aug. 25.

Nell.....Ivy Close
Jack.....Arthur Albertson
Constable Gooseneck.....Henry Murdoch
Josh.....William McKay
Aunt Mary.....Mary Taylor-Ross

Clad in a very fetching knickerbocker suit, calculated to display the outlines of her charming figure to the best advantage, Ivy Close, in the role of Nell, motors to the village where her aunt and uncle reside. She is unaware that her lover, Jack, with whom she has quarreled, is living a sort of hermit life in the woods. She goes fishing in company with Constable Gooseneck and her uncle, leaves them playing cards, and meets Jack. The latter accuses her of following him, and Nell promptly pushes him into the stream. The constable comes to the rescue and falls in also. Jack dives in and brings him to shore, and is put under arrest for violating a law against swimming in that section of the river. He goes to jail, and the repentant Nell sets about securing his release. She accomplishes this by seizing upon a railroad wrecking apparatus, a car equipped with a huge crane. This runs alongside the little frame building which serves for a jail, swings the edifice into the air, carries it off and deposits it in the river, the constable emerging fwrom the chimney just in time to escape being drowned. The comedy is bright and one of the best in which the noted British beauty has yet appeared under the Kalem banner. The photography is faultless and the clever work of Miss Close, Arthur Albertson, Henry Murdoch and the remainder of the cast renders the production well worthy of its predecessors in the series. P.

"HAM'S STAR STRATEGY"

Single-Reel Comedy Featuring Lloyd V. Hamilton, Bud Duncan, and Ethel Teare. Produced by Kalem Company for Release on General Film Programme Aug. 15.

Ham.....Lloyd V. Hamilton
Bud Duncan.....Bud Duncan
Village Belle.....Ethel Teare
Sambo.....A. Edmonson

With pretty Ethel Teare flirting vigorously in the role of the village belle and winning the heart of the impressionable Ham, while the latter's luckless partner, Bud, is made the victim of the big man's plots and conspiracies, this lively comedy provides a rollicking entertainment which fairly buzzes with action and wildly humorous situations. Ham and Bud arrive at the village, where Ethel's smiles captivate the former. A negro offers a mule and wagon for sale, price ten dollars. Ham wishes to take his fair conquest for a drive and agrees to purchase the rig. To obtain funds, he persuades Bud to draw a chalk portrait of him on the side of a barn. There is a reward of fifty dollars for the arrest of anyone caught defacing the barn, and Ham throws Bud into the clutches of the law, obtaining the reward. Ham loads himself and Ethel into the wagon and trouble begins. The mule balks repeatedly, and even the use of dynamite fails to move the steed. Finally a start is made, through the medium of a meal of hay offered the mule. Bud, escaping from the constable, vows revenge and holds up Ham and Ethel with a gun. Bud having fired off all the bullets the weapon contains, Ham pommels his erstwhile partner and takes the revolver away from him. Bud and the constable go in pursuit in a motor, the mule having exceeded the speed limit. After a variety of adventures the mule "stalls" on a railroad crossing, halting an express train. The final scene shows the conductor vainly trying to move on the wagon. Ham and Ethel remaining blissfully asleep in their seat. The picture is cleverly directed and skillful use of trick photography adds to its interest. P.

"THE STAR BOARDERS"

Single-Reel Comedy Featuring Lloyd Hamilton, Bud Duncan and Ethel Teare. Produced by Kalem Company for Release on General Film Programme Aug. 22.

Ham.....Lloyd V. Hamilton
Bud.....Bud Duncan
Mrs. Nubride.....Ethel Teare
Her Hubby.....A. Edmondson
The Landlady.....Myrta Sterling

This is a rollicking, wildly absurd, and yet a laugh-producing comedy of the type that "Ham and Bud" have accustomed their patrons to expect. The long and short man land in a peaceful village, find a boarding house, and make arrangements with a negro buyer of furniture to visit the premises at midnight and carry off the whole stock. In pursuance of their plans, they chloroform the boarding house guests, and the sketch winds up with a sudden awakening of the defrauded ones, a pursuit of the thieves, and a general collapse of the loot-carriers. The situations are excruciatingly funny and the comedy ranks well with its predecessors of the series.

MISS ANGLIN GETS STUDIO SITE

The Margaret Anglin Picture Corporation has purchased a twenty-acre lot near Detroit, where a studio is in process of erection on plans drawn by Howard Crane. The estimated cost is $100,000. James D. Barton, president and general manager of the corporation has entered into negotiations for a site for a Winter studio at Dallas, Texas.

Miss Anglin is said to have received an offer from William Randolph Hearst to appear in a picturization of "Medea," the classic which she presented at the Greek Theater in Berkeley, Cal. She was obliged to decline, since she is already at work for her own company. Her first picture will be released in September.

SEEKING A BUZZARD'S SHADOW

The shadow of a buzzard projected on the ground as the winged scavenger hovers above. You will see it as the allegorical climax in "The Great Divide," the photoplay production for which the Lubin Company utilized the scenic wonders of the Grand Canyon for a background.

In the making of "The Great Divide" Edgar Lewis and his company of photoplayers, camera men and mechanics spent long weeks in the Grand Canyon. There is no cut timber there and the material for their shacks had to be hauled sixty miles by a train of forty mules.

Then into Mexico for local color and thence to New England for other scenes described in the story of "The Great Divide." Before leaving the canyon Mr. Lewis waited two days in the hope of getting the shadow of the buzzard. Unable to further delay the departure of his company, he left a camera man behind with instructions to remain until he succeeded in trapping the shadow within the focus of his lens.

The picture was taken, but not until the lonely camera man had put in nine long days of vigil secreted in a crevice and patiently waiting for camera-shy buzzards to succumb to the temptation offered by the carrion spread on the ground.

SEES DEATH HOUSE FOR FILM

On Saturday, July 29, Maibelle Heikes Justice, the photodramatist, was the guest of Warden Thomas Mott Osborne, at luncheon at Sing Sing and spent the day at the prison visiting the various departments and talking to the inmates. She also carried with her an order from the Supreme Court of New York, granted by Justice Peter A. Hendrick, to view and visit the death house, where seventeen of New York State's condemned men are now awaiting execution. The privilege of such a visit is seldom given to citizens other than officials. Accompanied by Warden Osborne, she found the death house, newly built, with its roomy cells and generous skylight above, admitting the sunlight, a wonderful improvement over the old system, according to the stories of the inmates themselves.

"I had a most wonderful day there in addition to my invitation to lunch," writes Miss Justice, "for the reason that I happened to strike by accident the day, July 29, when the man Stielow was to be executed (though my court order was not for, nor would I ever witness an execution), but I found the whole prison in a tension, where every one felt an innocent man was to be executed, and I further heard the battle over the telephone between Warden Osborne and the Supreme Court (the latter who took the reprieve out of the Governor's hands, who refused to interfere) to save this man from the chair, for Warden Osborne taking his license had postponed the execution to the last hour of teh last day of the week. The prisoner thought every hour his last, when suddenly at 6:30, before I took the train for New York, the order came over the telephone from the court for a new trial. And thus some of the big scenes of my own story I found enacted in reality before my very eyes."

The result of Miss Justice's visit at Sing Sing will be a film drawn on capital punishment, the synopsis of which is already in the hands of Warden Osborne and other officials. The film, which will run probably to seven or eight reels and be produced by one of the large companies, is not a preachment or propaganda, but a story which Miss Justice promises will be of human interest and startling climax.

Miss Justice is now at the Adirondacks completing this story and several other photodramas. She will remain in the Adirondacks for eight or ten weeks.

Selig

"HIS BROTHER'S KEEPER"

A smashing big story of the Underworld, in three thrilling reels, written by J. K. Friedman and featuring **Eugenie Besserer,** the Ellen Terry of Filmland, and an all-star cast. Book through General Film **regular** service, Monday, September 4th.

"THE COUNTRY THAT GOD FORGOT"

Five reels of heart-throbs and thrills, a Western drama de luxe, conceived and produced by **Marshall Neilan.** Features **Tom Santschi** in a role that rivals his "McNamara," in "The Spoilers."

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ANNOUNCEMENT

"IN announcing the formation of the MARY PICKFORD FILM CORPORATION, I want to first express my gratitude for the co-operation of the exhibitors everywhere, and also for the generous response of the public in bringing success to my efforts and various creations on the screen. Surely without either no one can have progressed, and in my instance our work together has been so full of happiness that it makes doubly treasured the success that has come to us.

"IN the selection of scenarios, the casting of companies, the direction, production and character creating of motion pictures I am sure that I have learned something every day and that I will keep on acquiring this knowledge. And that is just why I want to use it to the best advantage in guiding my own company which will now produce all of the plays in which I am to be seen. It is our purpose not only to give every detail of the Mary Pickford Film Corporation our unfaltering direction, but to surround ourself with the best brains, ability and skill in this wonderful art-industry.

"IT will be our purpose and endeavor to make most complete, elaborate and art harmonizing productions—each of which is to stand out pre-eminently as a master work. The productions will be the best that are made. Each will have a cast of distinction, a direction of originality and creativeness, fine environment, its own especially written music—all with that dignity, simplicity and artistic ensemble that will make the best in motion pictures and attract the largest and most discriminating audiences. I want the Mary Pickford pictures to be seen in every theatre and playhouse in the country. We are delighted with the arrangements and broad plan of distribution made by the Artcraft Pictures Corporation, which has been formed to handle them.

"PROMPTED by your encouragement of the past, and for which I feel that I owe so much to you in aiding me to reach an ambitious attainment, I feel now that with this incentive and with the ever present confidence which you have approved and admired my work, that I can now reach still higher, giving you the supreme of our art endeavor—but always depending on your affectionate interest, for which I am now and always

"Gratefully,

Mary Pickford.

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